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GSCA Film Expo in Los Angeles, Feb 23-25

The Giant Screen Cinema Association held its Film Expo in Los Angeles, Feb. 23-24. Over 215 people attended the two-day meeting that featured screenings of six new giant-screen films and presentations on 16 films in production and 16 more films in development. The expo included a brief technical session and meetings of the association's board and committees, and was followed on Feb. 25 by the traditional Dome Day at the **Reuben H. Fleet Science Center** in San Diego. Los Angeles screenings were held in the IMAX theater at the **Bridge Cinema de Lux**, and the conference hotel was the Los Angeles Airport Marriott.

The full list of new films, films in production, and films in development appears on page ???

Five of the six new films had never been seen at an industry conference before, the exception being *Molecules to the Max 3D*. Of the six, three were animated – *Molecules*, *Around the World in 50 Years*, and *Quantum Quest* – and three were live-action: *Arabia 3D*, *The Ultimate*

Wave Tahiti, and *The Wildest Dream*. None of the latter three would please a finicky giant-screen purist: a significant portion of *Arabia* was converted to 3D from 2D; large sections of *Ultimate Wave* were shot with the Genesis 8/35mm camera; and all of *The Wildest Dream's* original footage was shot on HD video. However, many people didn't notice the converted material, the Genesis footage looked remarkably sharp, and despite its heavy use of extremely grainy archival film and still images, *The Wildest Dream* won the expo's People's Choice Award, a vote by conferees.

Of the 32 films in production or development, eight were being presented to the industry for the first time. The newcomers were: *Blowdown*, about controlled demolition of buildings; *Cosmic Vision*, about the "missing" 95% of the universe; *Furusato: World Heritage Beheld from Space*, about the earth as seen from orbiting satellites; *Inception*, a sci-fi DMR feature from director Christopher Nolan; *Jerusalem and the Holy Land* from MacGillivray Freeman Films (not to be confused with *Jerusalem* from Cosmic Picture, the producer of *Journey to Mecca*); *Lightning 3D*, the first attempt to capture stereoscopic images of lightning; *Our Body 3D*, based on one of the polymerized human body exhibitions; and *Rise Again 3D*, which follows biologist Rob Stewart "on an adventure to save the planet."

Only four of the 38 films presented at the meeting were Hollywood DMR titles: Tim Burton's *Alice in Wonderland*, from Disney; Paramount Pictures' *How to Train Your Dragon* and *Shrek Forever After*; and *Inception* from Warner Bros.

(see GSCA on page 10)

Film and Digital Domes Are Converging

by Judith Rubin

In the eyes of special-venue media producers and distributors, a significant new market is emerging – a network that includes 2D and 3D giant-screen theaters as well as fulldome, and connects the interests of planetariums and science centers. The two types of institutions already have a lot in common – such as similar missions and audiences, and a tilting toward the latest interactive and immersive exhibition technologies – but the sharing of content, facilitated by digital processes, is really just getting started. It's a marker of the "convergence" of giant-screen cinema – which in educational institutions is still mostly film-based – and fulldome digital video.

Two major producer/distributors are contributing to the convergence by investing in this combined market: nWave Pictures and National Geographic Cinema Ventures. Both now offer fulldome titles. nWave's fulldome library includes *Fly Me to the Moon* and *TurtleVision* and, coming soon, *The Little Prince* (based on Antoine de St. Exupery's classic children's book). Janine Baker, nWave VP of distribution and development, has expressed the company's desire to make more titles available to the planetarium market in future.

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Premiering This Month

Alice In Wonderland
Hubble 3D
How to Train Your Dragon
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Founded 1997 as MaxImage!

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Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

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Editorial Offices
5430 Lynx Lane, #223
Columbia, MD 21044-2302 USA
Tel: 410-997-2780
editor@LFexaminer.com

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The Insiders

For your consideration...

by Daniel Ferguson

In 1927, 270 people gathered for a private dinner in the ballroom of the Hollywood Roosevelt Hotel and to watch as a series of insider awards for achievement were handed out. The following year, the **Academy of Motion Picture Arts of Science** Awards went public on national radio. This year, millions of TV viewers watched *The Hurt Locker* beat out *Avatar* for the Best Picture Oscar. The win is predicted to give the Iraq War drama a second chance at popular success, after it posted the lowest box office tally for any winner in the last 40 years (\$21.3 million as of March 7). Industry insiders estimate the victory could represent a 245% revenue increase in light of the fact that previous winner *Slumdog Millionaire* grossed two-thirds of its world-wide total after Oscar night.

Now, I'm not suggesting the **Giant Screen Cinema Association** unfurl a red carpet, and I doubt that the public would ever care about our best and worst dressed. However, I do happen to think we are missing an opportunity to leverage our own awards. I felt this acutely when, upon returning from this year's Film Expo, I received a message from a friend on Facebook asking if I had been to "that awards thing in L.A." Somehow he had come across a press release about Nat Geo's "People's Choice" win for *The Wildest Dream*. (At the suggestion of the Awards subcommittee, the GSCA organized ballots this year for a "People's Choice" award).

Giving awards to films and filmmakers is a relatively recent phenomenon in our industry. Earlier industry awards had honored only marketing campaigns and film launches. In 2000, *Cirque du Soleil: Journey of Man* became the first film crowned best picture by the Giant Screen Theater Association membership. Since then we've experimented with banquet-style galas, guest emcees, sponsored prizes (the Kodak Vision Award, the IMAX Hall of Fame and Best Booth awards), life-

time achievement recognition, and special achievement awards.

For those who didn't know, the current prizes given by the GSCA are as follows: best film produced exclusively for the giant screen; best film produced non-exclusively for the giant screen; best cinematography; best film for learning; best score; best sound design; best theatre launch; best film launch by a theatre; best marketing by a distributor, the Big Idea Award (for unique/special achievement), and the Big Shoe award (for the most valuable volunteer).

A win in any category is almost certain to generate a press release and industry recognition, but does an award actually yield results? Do trophies given out at the **Wildscreen**, **Jackson Hole**, or **La Géode** film festivals translate into increased attendance or new leases? Certainly the fate of our lone Academy Award winner, *The Old Man and the Sea* leaves one wondering.

I'm not suggesting awards are a pointless exercise. On the contrary, they may represent one of the best ways of generating outside interest in our business and our brand as we embark on our quest to become Bigger, Bolder, Better. They are also an indicator of shifting trends and attitudes. Just take *The Wildest Dream*. What does it mean to see a 90-minute film with full-screen talking heads, dramatic re-creations, and not a scrap of original 15-perf 65mm negative as the favorite of the GSCA? The times, they are a changin'.

If for nothing else, awards serve as a forum for public appreciation and the recognition of accomplishment. In light of the fact that no one at the conferences seems to spontaneously applaud particularly breathtaking shots anymore (this used to be common during LFCA screenings), any kind of merit badge is welcome. Nonetheless, I think most would agree that our own awards could use a bit of a makeover. Here are a few ideas:

Sponsorship. To date, almost all event and award sponsors have come from within the industry, which

seems surprising for a group that boasts seven of the top-grossing documentaries of all time and many of the world's major institutions. Whether it's backing specific awards or the entire presentation, the right sponsor could help generate publicity and offset the cost of rebranding. Imagine, for example, harnessing the marketing and outreach muscle of a major social networking site or search engine. I recognize there may be a natural fear of sponsor conflict or tasteless pandering ("Wow, this Google is heavier than I thought it would be"), but we need to find a way to — forgive me — think big again.

Voting. The current system has members (or member organizations) making selections in all categories, regardless of whether or not they have seen all eligible films, or know how to judge excellence in a particular category. Yes, voting for awards will always be political, but there must be a better way to ensure that each candidate gets a fair shake. Trying to ensure that voters actually see the films in contention was the motivation behind the recent revival of the "People's Choice" award. Besides GSCA membership, I would be inclined to make attendance at at least one industry event (GSCA, **Euro-max**, or the **Japan Giant Screen Society**) a prerequisite. Once the ballot is official, each member organization could appoint one individual who takes it upon him- or herself to "meet the candidates." The GSCA could help by maintaining a "for your consideration" section of its website, showcasing audio and video clips. Voting members would be invited to learn what sound design entails, or why a particular film might be more suited for learning than another. By the same token, filmmakers could get better insight into an exhibitor's or distributor's challenges by voting in theater and marketing categories. Who knows, we may find ways to revive some of the interfaith spirit of the LFCA, when every conference attendee was encouraged to challenge the format and expand our gene pool.

Dome Day in Cincinnati

Through an editorial oversight, we neglected to publish any coverage of the Dome Day that followed the Giant Screen Cinema Association's conference last September.

Dome Day was held on Thursday, Sept. 24, at the **Cincinnati Museum Center**, about a two-hour drive from Indianapolis, site of the main conference. The day's program featured screenings of three new films — *Molecules to the Max*, *The Light Before Christmas*, and *Journey to Mecca* — so that representatives of other dome theaters could see how they would look on their screens. Clips from the Films in Production and trailers of other films were also screened.

Mike Lutz of MacGillivray Freeman Films gave a ten-minute presentation on "15/70 Cinematography for the dome Environment: *To The Arctic*." He introduced director Greg MacGillivray, who spoke about framing shots properly for dome screens, and deciding what scenes will look good on a dome. Sky color is very important, MacGillivray said, because

if it's too light, it washes out the rest of the screen. He'll delay shooting for a day or more if the sky isn't a clear, dark blue. In shooting *To the Arctic*, he made sure that the aerial shots of caribou were extremely steady to keep the audience from getting motion sick, which he said is more likely in dome theaters than flat screens.

Figueras USA's Robert DeVries of spoke about the logistics and costs of installing or replacing seats in a giant-screen theater, and Scott Huggins of Spitz, Inc., offered advice about repanning domes, describing the advantages of Spitz's new Premium Seam Dome.

Steve Savage of Sky-Skan, Inc., gave a one-hour demonstration of digital projection on a dome, using Sky-Skan's Definiti playback system and a brand-new 21,000-lumen Sony SRX-T420 4K digital projector outfitted with a Sky-Skan Definiti lens. The presentation provided A/B comparison of the same footage as projected by the museum's IMAX 15/70 film projector and the Sony digital system. Although Savage admitted that the light output of

the latter was less than half of the former, he said he was impressed with the image quality. He pointed out that a 72-foot (22-meter) dome like Cincinnati's would normally take at least two digital projectors, but the high-output unit he had obtained from Sony was the first of its kind, and no others were available.

The clips shown in both film and digital were from *Mystic India*, *Mummies: Secrets of the Pharaohs*, *The Search for Infinity*, and *Awesome Light*. They were followed by five more clips shown only in digital format, including scenes from *The Alps* and John Weiley's *Solarmax*.



The Sony 4K projector used at Dome Day.

Oh yeah, and perhaps we should avoid handing out ballots in the bar.

Categories. At the risk of extending the banquet dinner (or making hungry delegates wait even longer for dinner), we should consider additional categories. How about an award for innovation; most welcome newcomer; best shot; best visual effects created uniquely for the giant screen; best educational materials and public programs? Admittedly the potential list is endless, but why not put it to a vote? Best bait ball, anyone? A prize for anyone who can figure out NSF's Fastlane uploading software? Best script by Mose Richards?

Presentation format. Let's start with the venue of the ceremony itself, which tends to change from year to year. Some have taken place in the host GS theatre, others over dinner in a hotel ballroom. Personally, I'm not a fan of either. How do you get people excited about awards being given out in the venue in which they spent most of the conference, let alone much of their professional lives?

As for dinner, between clanging cutlery and acceptance speeches, the latter seems to always loose out in the battle for my attention. I like my award space — provided we can afford it — one step removed from the colloquial.

For the content of the show, the on-screen portion of the ceremony (where both the nominated films are read and the winner announced) is currently created by an outside company, which is slick but impersonal. For my money, I would prefer to see a bit more onstage member involvement, and wouldn't mind trying a guest host again. There's something refreshing about a non-industry presence (provided that presence can correctly pronounce "interocular" and "Pietro Serapiglia").

Another idea in this vein is a Cannes-style panel of industry and non-industry glitterati (a mix of filmmakers, museum operators, educators, marketers, local politicians, celebrities, etc.) that could both serve as hydra-headed host and bestow a jury prize.

Most of these suggestions would require

a (volunteer) producer to oversee all aspects of the show, from the budget to the venue to soliciting clips from distributors and exhibitors that are actually entertaining to watch, rather than the same four shots over and over.

The good news for those of you who feel reforming our awards could play a crucial part in a larger revitalizing effort, is that the Awards subcommittee is hungry for input and open to any member of the GSCA. Anyone interested should contact Tammy Seldon of the Conference Committee. After all, we're not far from matching the attendance of the original 270 dinner guests at the Hollywood Roosevelt Hotel ballroom. Surely someone somewhere knows a radio station that might be interested.

Daniel Ferguson is a screenwriter and line producer of giant-screen films whose credits include *Journey to Mecca*, *Lost Worlds*, and *Wired to Win*. He just joined the Awards subcommittee. He can be reached at danielferguson@videotron.ca.

FILM STOCK

Imax posts \$4M profit in Q4

On March 11, **Imax Corporation** posted its results for the quarter and fiscal year ending Dec. 31, 2009. For the fourth quarter, the company reported a profit of \$4.0 million (\$0.06 per diluted share) on record revenues of \$54.2 million, compared to a loss of \$9.0 million (-\$0.21 per share) on revenues of \$28.1 million in the same period of 2008. The last quarter of 2009 saw a 93% increase in revenues compared to 2008's Q4.

For the year, Imax had a profit of \$5.0 million (\$0.09 per share) on revenues of \$171.2 million, compared to a loss of \$33.6 million (-\$0.79 per share) on revenues of \$102.7 million in all of 2007. It was the company's first profitable year since 2005, and its second profitable quarter in three years.

The company's profits were reduced by stock-based compensation provided to four Imax executives, including CEO **Richard Gelfond** and chairman **Bradley Wechsler**. In 2007 the four were awarded stock appreciation rights (SARs), which link bonuses to increases in share prices. The company's stock more than tripled in 2009, with the effect that the SARs effectively reduced the company's net profits in 2009 by \$15.4 million, compared to a charge of \$0.1 million in 2008.

Imax installed 105 digital projection systems in 2009, and signed agreements for 12 theater systems in the fourth quarter of 2009, including eight digital conversions, compared to eight in 2008's Q4.

The backlog at the end of the year was 136 systems, 94 of which were sales/lease systems with a value of \$117.2 million; the remaining 42 are joint-venture systems with no backlog value.

In a conference call with investors, Gelfond announced that the company is developing a portable IMAX theater system, which would consist of an inflatable building that could be set up in a day and show films to up to 450 people using an IMAX digital projection system. He envisions the temporary theaters being used for film

premieres or other special events, or in remote areas like rural China. A couple of test units will be tested, and if they are successful, Gelfond said he expects that as many as ten might be built, at a cost of about \$1 million each.

In a separate interview with the *Wall Street Journal's* **Jon Friedman** on March 3, Gelfond said, "We have no interest in selling the company right now."

Regal reports \$36M Q4 profits

Regal Entertainment Group reported its fiscal fourth quarter and fiscal year results on Feb. 16. For the quarter ending Dec. 31, 2009, the company posted a profit "attributable to controlling interest" of \$35.5 million (\$0.23 per share, diluted) on revenues of \$765.6 million, compared to a profit of \$29.4 million (\$0.19 per share) on revenues of \$711.7 million during the last quarter of 2008.

For the year ending Dec. 31, 2009, Regal had a profit of \$95.5 million (\$0.62 per share) on revenues of \$2,893.9 million, down 15% from the previous year, which saw a profit of \$112.2 million (\$0.72 per share) on revenues that were 4.4% lower, at \$2,771.9 million. (The company advised that 2008's last fiscal quarter and year both had one more week than the comparable periods in 2009.)

Regal CEO **Amy Miles** said that the chain's IMAX screen count had grown to 42 in 2009, and that she expected it to reach "approximately 50 by the end of 2010." The exhibitor's March 2008 deal with **Imax Corporation** for 31 digital screens will bring its total to 52.

Regal had 427 conventional digital 3D screens at the end of 2009, and expects to add 100 more in the first quarter and have between 1,100 and 1,200 in operation by the end of the year, thanks to the release of \$660 million in financing from Digital Cinema Implementation Partners, a joint venture of Regal, **AMC Entertainment**, and **Cinemark Holdings**, the three largest theater chains in the U.S., and six major film studios.

DEALS

AMC expanding IMAX rival

Following the lead of **Cinemark Holdings**, **AMC Entertainment** is expanding the number of its in-house premium digital screens, which it brands ETX (Enhanced Theater Experience). The theaters boast a number of features similar to IMAX digital theaters, including "a 20% larger floor-to-ceiling screen, 11-channel surround sound with 57,000 watts of power, and 8.8 million pixels providing 4X the resolution of HD," according to a description of the Toronto theater on the company's Web site.

As we reported last year (see *Shorts*, *LF Examiner*, September 2009), AMC installed its first ETX house in a multiplex in downtown Toronto, birthplace of **Imax Corporation**. Based on its success, the chain has opened a second at its theater in **Walt Disney World**, Orlando, FL, and plans more in Dallas, Los Angeles, and Burbank. The Toronto ETX installation apparently uses a 4K projection system, which exceeds the resolution of the IMAX digital projectors; however, the press release announcing the Florida theater described a 2K system.

Imax shares dropped 10%, from a high of \$14.31 to a low of \$12.84 on March 3, the day the news was announced, but made up that loss and more, zooming over \$15 on news of the opening weekend success of Disney's *Alice In Wonderland* (see *Shorts*, page 28). As this issue went to press on March 11, its price was \$16.65.

Merriman Curhan Ford's **Eric Wold**, who downgraded Imax shares last month on the basis of the competition posed by Cinemark's expansion of its premium XD screens (see *The Biz*, February 2010), issued a new report on March 3, reiterating his "Sell" recommendation. He pointed out that AMC's ETX is a bigger threat to Imax than Cinemark's XD, because AMC owns more conventional and more IMAX screens. He says that "technology has caught up to Imax" and that the company's technological advantage "is beginning to erode," and he expects exhibitors and

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studios to either break their ties with Imax or negotiate much more favorable deals that would cut into Imax's profits.

In an interview with *Dow Jones*' **Andy Georgiades**, Imax CEO **Richard Gelfond** downplayed the threat of ETX, characterizing it as a "middle-level" system, below the quality of the IMAX digital experience. He claimed that the Disney World theater had been rejected as a possible IMAX location because it didn't meet the company's technical specifications.

Other analysts also seemed unconcerned about the rival systems. **Brigantine Advisors** said, "we believe the market has over-reacted to the AMC news," and *Dow Jones* quoted **Piper Jaffray's James Marsh** as saying it was "much ado about nothing." Marsh raised his estimates for Imax's first-quarter revenue and earnings per share, based on his expectations for the performance of **Tim Burton's *Alice In Wonderland***, which opened on March 5.

Of 12 analysts tracked by Thomson Reuters, four recommended Imax as a "strong buy," six gave it a "buy" rating, two listed it as "hold," and none recommended "sell" as this issue went to press.

Imax deals in South Korea, Russia

Imax Corporation has signed deals with existing customers in South Korea and Russia for 17 more IMAX digital systems. The South Korean deal is with **CJ CGV Co. Ltd.**, and will convert four of the chain's existing film-based systems to digital, and add ten new joint-venture locations, with an option to increase that number to 15. The upgrades (which are not joint ventures) are expected to be completed in April 2010. The rollout of the new systems will begin later this year.

The Russian deal is with **Rising Star Media** to install a second digital IMAX screen in Moscow and convert the chain's film-based MPX system in St. Petersburg to digital in the next few months. The deal brings to three the number of IMAX screens operated by Rising Star, a joint venture between U.S.-based **National**

Amusements, Inc., and Russia's **Soquel Ventures**.

According to an Imax press release, Rising Star's two IMAX screens each grossed more than \$1 million in their current run of **James Cameron's *Avatar***.

nWave deal with Studio Canal

nWave Pictures has signed a long-term exclusive partnership deal with France's **Studio Canal** for production and distribution of animated 3D feature films. Under the deal, nWave titles will be distributed by Studio Canal in France, by subsidiary **Kinowelt** in Germany, and by **Optimum** in the U.K. Studio Canal, which has taken a minority equity stake in nWave, will handle international sales of future nWave productions.

Studio Canal acquired the rights to ***Around the World in 50 Years*** last year, although a release date and final title have not yet been established. The finished film was screened at the **Giant Screen Cinema Association** Film Expo in Los Angeles last month. A sequel is being written by nWave's **Ben Stassen** and **Domonic Paris**, both of whom also wrote the first film. It will be the first film produced and released under the new deal.

In addition to producing his own films, Stassen will advise the French company on other 3D projects. The deal strengthens the 3D position of Studio Canal, already Europe's largest distributor.

Lucerne drops IMAX name

The IMAX Filmtheatre at the **Swiss Museum of Transport** in Lucerne has been renamed the Filmtheatre, reflecting the addition of digital 3D projection to the venue's capabilities in 2008. A Feb. 23 press release said that the "new name underscores the umbrella brand strategy" of the museum, and that because of the addition of a 3D digital projection system in 2008, "contractual relations with...Imax Corporation have to be restructured."

The museum's 14-year-old IMAX 2D GT projector remains in place in the 398-

PERSONNEL

seat theater, and will continue to be used for daily screenings of original 15/70 films. The digital 3D system allows for the addition of conventional feature films to the evening schedule.

The museum's **Christian Scheidegger** tells *LF Examiner*, "Imax [Corporation] was not comfortable with the use of our new 3D digital, non-IMAX projection system. We evaluated different models for cooperation in the future. Finally, we agreed that the proposed renaming (with no future use of the IMAX brand in our theatre and communication) was the only option which permitted us to continue screening films with our digital system in our theater."

He declined to be more specific about the restructuring of the IMAX contract.

New Singapore Science Ctr. head

In January, **Lim Tit Meng** was named the new chief executive of the **Singapore Science Center**, replacing **Chew Tuan Chiong**, who has left "to pursue other interests," according to a press release. Lim is associate professor of Biological Sciences at the National University of Singapore, and was the science center's assistant chief executive for education programs from 2007 to 2009, during which time he helped define the center's future direction. He served as vice dean of the NUS's Faculty of Science from 2003 to 2008, and was awarded the university's Service Excellence Award in 2008.

Lim holds an undergraduate degree from NUS and a Ph.D. from the University of Cambridge. His current research "focuses on cell death mechanism involved in Parkinson's disease and Acute Myeloid Leukemia."

Chew was director of the science center from 1995, designing and implementing many of its innovative strategies, such as seasonal blockbuster exhibitions and student programs like the National Junior Robotics Competition. He was the first Asian to serve on the board of the **Association of Science/Technology Centers**.

Giant Screen and Digital Domes Are Converging

(from **DOMES** on page 1)

Several 40-minute educational documentaries previously seen chiefly in IMAX film theaters can now also be leased in fulldome digital video. Two top planetarium providers are taking the lead in converting GS films to digital for dome theaters: Utah's **Evans & Sutherland** and Nashua, NH-based **Sky-Skan, Inc.** The former is distributing *Africa: The Serengeti*, produced by **Graphic Films** and distributed to GS theaters by **K2 Communications**. *Forces of Nature*, a production of Graphic Films and National Geographic, is available from both E&S and Sky-Skan. (Each did its own conversion of the title for fulldome). Additionally, National Geographic has repurposed *Sea Monsters* for fulldome; it was enthusiastically received at a recent screening for planetarium operators. (E&S did the conversion.)

A title familiar to one sector has a good chance of being new to the other, and reformatting or repurposing can go in either direction. In March 2009, at the **Giant Screen Cinema Association Film Expo**, Toronto's **SK Films** introduced *Molecules to the Max!* — a new 15/70

film based on *Molecularium*, a fulldome production created in 2005 by **Nanotoon Productions** and **Rensselaer Polytechnic Institute**.

Conversions and versions

As the digital dome network becomes an increasingly valuable target for media producers and distributors, they begin to plan their productions with multiple formats in mind. Consultant **Paul Fraser** reports that his client, National Geographic, is developing an original new fulldome production. Fraser, who heads **Blaze Digital Cinema Works**, is a specialist in out-of-home digital motion picture presentation and sits on the board of directors of **IMERSA**. He negotiated the *Sea Monsters* and *Forces of Nature* fulldome distribution terms with the fulldome vendors on behalf of Nat Geo.

"To turn a 15/70 film into digital fulldome, you have to first scan it to a high-resolution digital file, then stretch and warp it to reformat it for a dome master," says Fraser. "There are post-production companies capable of providing this service, but it is a lot of work, and expensive. Another expense is the slicing and encoding for each individual theater — although this is not necessarily an expense for the distributor, as theaters often do it themselves. And of course, 3D costs more."

Three-D rendering is already used in dome productions, but Fraser is referring to stereoscopic 3D, with separate right- and left-eye images viewed through 3D glasses. "Right now, there are very few stereo-equipped fulldome 3D theaters, but it could snowball," he says. "If a distributor already has the 3D film asset, they are way ahead of the game — they just need the money to do the scan." *Sea Monsters* was a logical candidate for a 3D fulldome treatment. "Even though there aren't many 3D fulldome theaters right now, we know it plays very well in 2D and our research with planetarium directors confirmed strong interest in this title," Fraser explained. "And the fulldome system vendors thought the high quality of the production and provocative title, with its

What is "fulldome"?

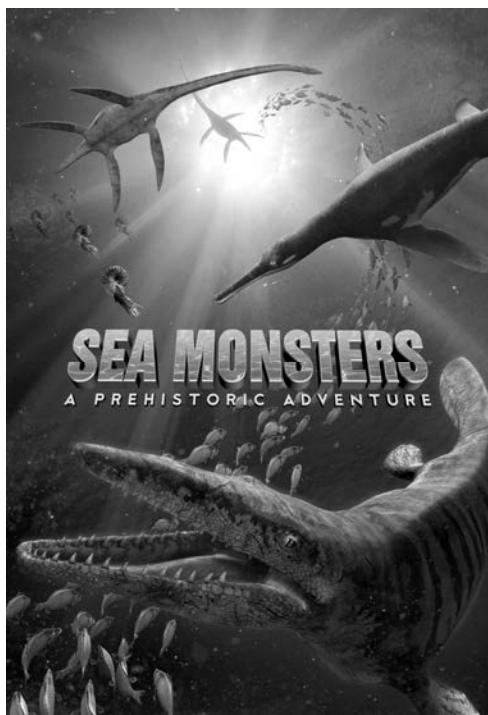
Fulldome is the industry term for digital planetarium systems that use video projectors to completely fill a dome screen. This is as distinct from older planetarium systems that used electromechanical star projectors and multiple slide and special-purpose projectors to create effects for planetarium shows.

All fulldome systems combine the ability to navigate three-dimensional digital databases in real time (including detailed terrain models of the earth and extensive astrophysical models of the universe) with a playback system for exhibiting pre-rendered shows. Operators often combine these functions with live narration. A variety of scripting and production software applications exist for creating shows from the database fly-throughs. Pre-rendered shows all use a common Dome Master format enabling them to be played back on any fulldome system.

combination of CGI and live action, would help drive interest in 3D upgrades and new 3D system sales, and therefore 3D licenses of the show will follow, eventually."

How many theaters does a distributor need to make it worth the expense of conversion? "It depends on your assumption of the average license fee," says Fraser. "For 2D, it is somewhere in the area of six to eight theaters licensing the show. For 3D, almost double that." Not every title is ripe for conversion, and planning a piece of media to be presented in multiple formats is not a simple process. It might seem reasonable that, for new productions, one could design in a fulldome configuration so that a flatscreen version could readily be extracted and then a second eye rendered for 3D, thereby maximizing the show's potential reach. We asked some experienced special venue media producers to comment on the feasibility of such a model.

"You start by asking, 'Where is this movie going to end up?' and then you produce your animation for the highest



National Geographic's *Sea Monsters* is available to digital fulldome theaters.

resolution first,” said **Mindi Lipschultz**, a digital production pioneer who is now in the final stages of a bleeding-edge project for the World Expo in Shanghai that opens in April 2010. “You can plan for this and think in multiple outputs. In some situations it might be more practical to produce in two streams with an overlap of certain content.”

Sean Phillips, a prolific cinematographer and director with many giant-screen titles to his credit, including *Sea Monsters*, pointed out some inherent conflicts between the formats. “When shooting 3D you don’t want extremely high contrast. When shooting for the dome, you do. The thing to do is consider your primary market first, make your production work the best there, and work backwards from that. The best you can do is to extract from a 15/70 film capture. It would be different if we had 16K cameras or 8K cameras.” These issues are most pronounced for live action, he noted. “In the case of animation or compositing, you have more flexibility: pure animation lets you re-render.”

Producing original 3D immersive programming for the dome comes with its own unique set of technical issues. **Don Pierce** of **Micoy** explains, “Dual-lens cam-

eras with spherical optics create ‘sweet-spot stereo,’ that is, stereo images which are correct at the front of the dome with the stereo effect dissipating towards the left and right side of the dome,” said **Pierce**. **Micoy** has developed a patented rendering shader and a live-action camera design that provides correct stereo separation throughout the entire dome surface. **Micoy** is currently working with **E&S** as a display partner in the planetarium and science center market.

Crossing over

The developing fulldome/giant-screen market is far from homogeneous. A number of planetariums with fulldome theaters prefer to produce their own material, or opt for live presentations over syndicated or “canned” shows. It would be naïve for a distributor to automatically count every single digital dome as part of its market. “These are space theaters and they are mission-driven,” says **Fraser**. “What they book has to fit the expectations of their visitors. That said, they haven’t had these kinds of options before. I’ve spoken to quite a few planetarium directors who begin to wonder how rigid they really need to be. Some non-astronomy topics may resonate very well if they are good documentaries grounded in good science.” Distributors must also consider show length. Some operators can’t accept a 40-minute running time, which is the standard length of a giant-screen documentary, because it won’t fit their throughput needs in the smaller dome theaters, or with school groups that have to keep to a schedule.

One of the most compelling drivers of the convergence is the need for dome-specific content, especially on the part of the existing film domes. If we put aside idiosyncrasies for a moment and visualize a single community of dome theaters encompassing all digital domes over 20 feet in diameter as well as all giant-screen film domes, we have a community with considerable group purchasing power — a power that includes the ability to control content as a primary market. For film dome operators, a larger, unified dome network would bring new viability and a brighter future to a situation that has for some



San Diego's Jeffrey Kirsch

years frustrated them: a dwindling of available content, exacerbated by the growth of flat screen 3D.

“Filmmakers haven’t been creatively planning their films with fulldome in mind, especially when producing for flat screen 3D,” says **Fraser**. “But I expect this will change.”

“Convergence is not only possible, but inevitable, for giant domes,” says **Jeffrey Kirsch**, executive director of San Diego’s **Reuben H. Fleet Science Center**, home of the first 15/70 dome theater. “I don’t think the content needs to be homogenized. There will be a continued call for astronomy content as well as science-oriented productions, and they will be designed for domes. The planetarium groups have kept this criterion intact, showing the way to the future for those of us like myself who cut our teeth on IMAX domes and OMNIMAX-type films. We need high contrast in domes and it is not favored for many 3D shots.”

Kirsch has been working to organize film dome theaters, particularly the larger ones most in need of compelling content. The newly-formed Giant Dome Theater Consortium meets under the umbrella of **GSCA** and sees digital technology as a

(see DOMES on page 8)

What is IMERSA?

IMERSA is an international nonprofit professional organization that celebrates and promotes immersive and fulldome media for education and entertainment in planetariums, schools, museums, cinemas, events, and attractions. The 501c3 association was officially inaugurated in July 2008 at the **International Planetarium Society** conference at the **Adler Planetarium** in Chicago.

Its goal is to help promote the adoption of immersive media, particularly fulldome media, not only in the planetarium community where it had its genesis, but also to reach out to other special-venue markets. **IMERSA** Board members are **Dan Neafus** (Gates Planetarium), **Ed Lantz** (Vortex Immersion Media), **Ryan Wyatt** (Morrison Planetarium), and **Paul Fraser** (Blaze Digital Cinema Works). **IMERSA** publishes a quarterly digital newsletter, and contributes to the **IPS** publication, *The Planetarian*.

(from **DOMES** on page 7)

potential tool of revitalization that can not only improve the supply of content but also restore the place of dome theaters in the public eye as destinations for unique out-of-home experiences.

Producers wanting to serve this market can take cues from some of the older giant-screen films which, says Kirsch, “are better composed for the dome as a rule.” He named a few specific titles: **MacGillivray Freeman Films’ *Adventures in Wild California*** (2000), ***Coral Reef Adventure*** (2003), and ***To the Limit*** (1989), and **Howard Hall’s underwater films for Imax Corporation, *Into the Deep*** (1994), ***Deep Sea 3D*** (2006), and ***Under the Sea*** (2009), as “excellent examples of visually engaging the audience and getting them involved in the action on the screen.”

Next steps in the convergence

“The big problem I see right now,” says Kirsch, “is convincing my colleagues and their museum boards that they have got to

be proactive in leading this transformation. That effort will ensure the future of their facilities. Now is the time for capital improvements, however scary in this economy. The business model will be what we work on as a community to make it work for us. That is how the giant-screen business really started: we worked to make it work for the museum audience.”

While the industry conditions aren’t exactly the same as when Imax started out in the late 1960s and early 1970s, the full-dome community stands to benefit from the experiences of Kirsch — whose giant screen theater doubles as a planetarium — and others who have spent years building the giant-screen industry. There is wisdom that can carry over about standards, for instance. “Giant-screen film domes have historically had consistent technical standards and embraced them very well,” says Fraser. “Everyone in the value chain knew there was a spec for these theaters and that tracked pretty well through production. Digital fulldome is younger and fast grow-

ing and has already seen several generations of systems come through. It would benefit from a consistent standard in terms of size, tilt, and so forth.” And then there are marketing and branding opportunities. “As an industry, as a group, as an idea, this is a business that could really benefit by pooling resources and building a brand around the concept that the dome equals maximum immersive experience.”

“The planetarium community has much in common with giant-screen film cinemas, but there are very strong differences as well, in business models, culture, missions and in the range of theater experiences,” says **Ed Lantz**, founding director of IMERSA, which has taken an active role in the giant screen/fulldome convergence dialog. Lantz is a member of GSCA’s Technical Task Force, assisting in the development of digital specifications for giant-screen domes and flat screen theaters, and sharing fulldome information with film dome operators. He points out that fulldome theaters are scalable, from small portable domes to giant-screen theaters, while the most recent version of GSCA’s definition of “giant screen” set a lower limit of 60-foot (18-meter) diameter for dome screens.

Nevertheless, Lantz says that many believe in the value of harmonizing specifications for larger fulldome theaters and giant-screen cinemas, to further facilitate the distribution of giant-screen films into digital domes and the distribution of fulldome experiences into giant-screen digital cinemas. Such distribution could include real-time experiences as well as playback shows. “Planetarians have always been innovators, and could well end up driving future developments in giant-screen cinemas in addition to their own digital dome theaters.”

Judith Rubin is a freelance journalist and publicist with extensive experience in the LF industry. She can be reached at rubin.judith@gmail.com.

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A simulated view of a fulldome presentation at Hawaii’s Imiloa Astronomy Center.

Premiering This Month



Alice in Wonderland

Alice in Wonderland

"From Walt Disney Pictures and visionary director **Tim Burton** comes an epic 3D fantasy adventure *Alice In Wonderland*, a magical and imaginative twist on some of the most beloved stories of all time. **Johnny Depp** stars as the Mad Hatter, and **Mia Wasikowska** as 19-year-old Alice, who returns to the whimsical world she first encountered as a young girl, reuniting with her childhood friends, the White Rabbit, Tweedledee and Tweedledum, the Dormouse, the Caterpillar, the Cheshire Cat, and of course, the Mad Hatter. Alice embarks on a fantastical journey to find her true destiny and end the Red Queen's reign of terror.

"The all-star cast also includes **Anne Hathaway** as the White Queen, **Helena Bonham Carter** as the Red Queen, **Crispin Glover** as Stayne-Knave of Hearts, and **Matt Lucas** as Tweedledee and Tweedledum. Providing the voices for Underland's menagerie of inhabitants is an eclectic and impressive mix of acting talent, including **Michael Sheen** as the White Rabbit, **Stephen Fry** as the Cheshire Cat, **Alan Rickman** as Absolem the caterpillar, **Timothy Spall** as Bayard, **Barbara Windsor** as the Dormouse, **Sir Christopher Lee** as the Jabberwocky, **Michael Gough** as the Dodo, and **Paul Whitehouse** as the March Hare.

"*Alice In Wonderland* marks a return to Disney for director **Tim Burton**. The film is produced by Oscar and Thalberg winner **Richard D. Zanuck**, **Joe Roth** and **Su-**

zanne and Jennifer Todd, and executive produced by **Peter Tobyansen** and **Chris Lebenzon**. The screenplay is written by **Linda Woolverton**. The director of photography is **Dariusz Wolski** and the score is by long-time Burton collaborator and four-time Academy Award nominee **Danny Elfman**. *Alice In Wonderland* will be presented in Disney Digital 3D, RealD 3D, and IMAX 3D. "The film has been rated PG by the MPAA Ratings Board."

Hubble 3D

"Through the power of IMAX 3D, *Hubble 3D*, narrated by **Leonardo DiCaprio**, takes moviegoers on an unprecedented voyage through distant galaxies to explore the grandeur and mystery of our celestial surroundings. Experience never-before-seen 3D flights through the farthest reaches of the universe, and accompany spacewalking astronauts on some of the most difficult and important endeavors in NASA's history.

"In May 2009, the crew of the Space Shuttle *Atlantis* launched a mission to make vital repairs and upgrades to the Hubble Space Telescope, the world's first space-based observatory, 350 miles above the Earth. On board was an IMAX 3D camera, operated by the shuttle astronauts. It captured stunning sequences of the five intricate spacewalks required to make those repairs, as well as close-up images of the effort to grasp the orbiting telescope with the shuttle's mechanical arm at 17,500 mph, and one unexpected problem that threatened to sabotage the entire mission.

"*Hubble 3D* combines this breathtaking IMAX footage with images taken by the telescope during

the nearly 20 years it has been our window into space. Through advanced computer visualization, Hubble's detailed data becomes a series of scientifically realistic flights that unfold on screen like a guided tour of the universe, through time and space.

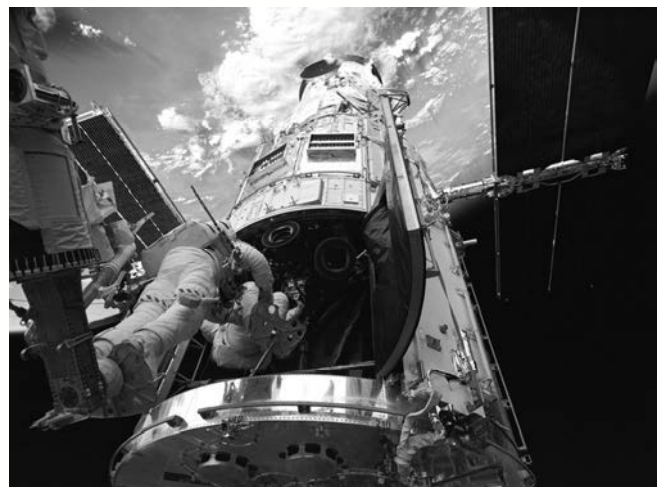
"The seventh film from the award-winning IMAX Space Team, *Hubble 3D* offers an inspiring and unique look into the legacy of the Hubble Space Telescope and how it has changed our view of the universe and ourselves. The film is an **Imax Corporation** and **Warner Bros. Pictures** production, in cooperation with the **National Aeronautics and Space Administration**.

"Narrated by three-time Academy Award nominee **Leonardo DiCaprio**, *Hubble 3D* reunites the *Space Station 3D* filmmaking team led by producer and director **Toni Myers**. Director of photography **James Neihouse** also served as the astronaut crew trainer. **Graeme Ferguson**, Imax co-founder and pioneer producer of many IMAX space films, is the executive producer, and **Judy Carroll** is the film's associate producer. The music is composed by **Micky Erbe** and **Maribeth Solomon**.

"It is rated G by the MPAA."

How to Train Your Dragon

"From the studio that brought you
(see **PREMIERING** on page 16)



Hubble 3D

(from *GSCA* on page 1)

The GSCA was not able to arrange advance screenings of the three March releases: *Alice in Wonderland*, *How to Train Your Dragon*, and Imax Corporation's *Hubble 3D*.

New board members, officers

As a result of the recent election, the following people became members of the 22-person GSCA board:

Laurent Dondey, La Geode
Rick Gordon, RPG Productions
Mark Katz, National Geographic Entertainment
Patricia Keighley, DKP 70MM Inc.
Don Kempf, Giant Screen Films
Doug King, St. Louis Science Center
Jeff Kirsch, Reuben H. Fleet Science Center
Greg MacGillivray, MacGillivray Freeman Films
Toby Mensforth, Smithsonian Business Ventures
Gil Perez, Destination Cinema

Gordon Stalans, Tennessee Aquarium

At the board meeting during the conference, the following officers were selected: Toby Mensforth's tenure as chair was extended for another year; Andrew Oran, vice-chair; Patricia Keighley, secretary; Gordon Stalans, treasurer. Mark Katz, Tim Knapp, and Jeff Kirsch were named to the executive committee.

Committee reports

Mike Lutz, chair of the Marketing Task Force, reported that the group had conducted consumer polls to determine the best tagline to use in promoting giant-screen theaters, as determined by the Technical Task Force (see article in *LF Examiner*, October 2009, and the report on theaters, February 2010). Nearly 4,700 members of the public who responded online, and another 1,600 who were reached at member theaters, selected from among five proposed taglines. The winner, "Bigger, bolder, better," received 56% of the votes,

more than twice as many as the next best candidate.

The permanent marketing committee will take that slogan as a starting point, and with the assistance of **Rattle Advertising, Design, and Marketing**, will be developing a campaign that qualifying member theaters can use to inform the public about the differences between classic giant-screen theaters and other forms of cinema.

Lutz singled out committee member **Derek Threinen** for praise, noting that, despite being diagnosed with Stage IV Hodgkins lymphoma, he had refused to be excused from his committee work, and had made major contributions to the effort. (Threinen has had an aggressive course of treatment and tells *LFX* that he is now completely cancer-free, and back to playing ice hockey.)

Jeff Kirsch, new chair of the Lifelong Learning Committee, said that that his goal was to "improve the evaluation of the educational effectiveness of this great medium that we work in. There's been, per-



The 2010 GSCA Board of Directors. Front row, l to r: Gordon Stalans, Phil Streather, Greg MacGillivray, Jonathan Barker, Toby Mensforth. Middle row: Patricia Keighley, Kim Cavendish, Diane Carlson, Therese Andrade, Rick Gordon, Mike Lutz. Back row: Don Kempf, Dick Vaughan, Mark Bretherton, Tim Knapp, Doug King, Andrew Oran, Mark Katz. Not pictured: Laurent Dondey, Jeffrey Kirsch, Gil Perez, Andy Wood.



The Bridge Cinema de Lux in Los Angeles hosted the Film Expo.

haps, too much talk about how to do it and too little about actually doing it.” He said he wants to survey how museum educators participate in film selection, and how the films’ educational materials help in that role.

Doug King of the Member Services Committee reported that the association had 263 members as of the end of the year, but that there are about 100 theaters that meet the technical standards for giant screens but aren’t members of the GSCA. His committee will be looking at ways to bring those organizations into the group.

Andrew Oran is the co-chair, with **Phil Streather**, of the newly formed Technical Committee. He said that the mandate of the committee will be “to create programs and guidelines to encourage best technical practices for giant-screen exhibitors and filmmakers.” The committee also proposes to create an online reference database of tools used by filmmakers, such as cameras, film stocks, and post-production processes.

Patricia Keighley and **Diane Carlson** of the Professional Development Committee said they had come up with an exciting idea for a keynote speaker for the fall conference in Chattanooga, and e-mailed the person, who expressed interest in participating.

Jonathan Barker of the Governance

Committee stressed that with the changes going on in the industry, “it’s really important to [have] a board and an organization that is going to be capable of managing this transition.” He encouraged members to suggest ways to make the association more effective.

Dome Day

As usual, an optional trip to the nearest dome theater — the Reuben Fleet Science Center in San Diego — concluded the meeting, allowing representatives of other dome theaters so see how new films would appear on their screens. Three of the six were shown: *Arabia*, *Quantum Quest*, and *The Wildest Dream*. Clips from the Films in Production were also screened.

Over lunch, digital experts **Ed Lantz** of **Vortex Immersion Media** and **Paul Fraser** of **Blaze Digital Cinema Works** gave a joint presentation on the status of the digital dome industry. They summarized the various kinds of dome theaters installed worldwide,

the projection systems they use, the programs they show, and how that market is gradually intersecting with film-based giant-screen dome theaters. (See also *Judith Rubin’s* article about this convergence on page 1.)

At the end of the day, **Evans & Sutherland** used its Digistar 4 system and a 21,000-lumen Sony SRX-T420 4K projector to show a series of clips from giant-screen films it has digitized and processed with a patent-pending algorithm to reduce the distortion inherent when a flat film is projected onto a dome. The company showed trailers for *Forces of Nature*, *Sea Monsters*, *Africa: The Serengeti*, and several other GS titles which are now available in their entirety to digital dome theaters. (The Sony projector was the same unit used by Sky-Skan at the Dome Day in Cincinnati last fall, although with a different lens. See article on page 3.)

Steen Iversen gave a demonstration of the **Intensity 3D** projection system he developed in Copenhagen and demonstrated at the Euromax meeting there last summer (see *LF Examiner*, Summer 2009). The system uses two digital cinema projectors to produce a bright and geometrically correct image up to 78 feet (24 meters) wide on a dome screen, while maintaining DCI-compatible encryption. The system will be distributed by U.K.-based **Global Immersion**.

Next conference

The GSCA’s next meeting will be the Annual Conference and Trade Show at the Tennessee Aquarium in Chattanooga, TN, Sept. 25–27, with a Dome Day at the **McWane Science Center** in Birmingham, AL, on Sept. 28. For details, see



The Reuben Fleet Science Center in San Diego.

New Films at GSCA Film Expo

<u>Arabia 3D</u>		<u>Quantum Quest: A Cassini Space Odyssey</u>	
MacGillivray Freeman Films, Inc. Release Date: 2/12/2010 Format: 3D Length: 45 min.	Travel to the exotic and fascinating land of Arabia. Explore the ancient tombs of a lost city, dive through the reefs of the Red Sea, and experience the Hajj — the largest gathering of people on Earth. Discover an extraordinary culture and experience modern-day Arabia in the midst of monumental change.	Jupiter 9 Productions, Inc. Release Date: 6/1/2010 Format: 3D Length: 50 min.	<i>Quantum Quest: A Cassini Space Odyssey</i> is a CGI, 3D, science fiction, action-adventure film which interweaves animated sequences with actual space imagery captured from seven ongoing NASA/ESA missions. The film takes a unique and entertaining approach to science education by creating characters which embody scientific concepts and discoveries, making the movie fun as well as informative. Voice cast includes Samuel L. Jackson, Amanda Peet, Jason Alexander, James Earl Jones, William Shatner, Mark Hamill, and, in his first feature film role, astronaut Neil Armstrong.
<u>Around the World in 50 Years</u>		<u>Ultimate Wave Tahiti 3D, The</u>	
nWave Pictures Release Date: 2010 Format: 3D Length: 85 min.	<i>Around The World in Fifty Years 3D</i> tells the story of a sea turtle from birth in 1959 to maturity in 2009. This computer-generated animated tale is a coming-of-age movie about growing up and friendship. Spending 50 years in the oceans puts us in an unusual vantage point to witness some of the major changes that the ever-growing human presence is having on our planet.	Stephen Low Company Release Date: 2/12/2010 Format: 3D Length: 44 min.	<i>The Ultimate Wave Tahiti</i> will immerse audiences in the story of an ocean wave and the lives it impacts and transforms. From astounding surfing action featuring nine-time World Champion Kelly Slater to the chaos of ocean storms, the film leads audiences on a quest to understand one of this planet's most intriguing and dramatic phenomena, while providing a window into the history, land, and culture of one the first people to ever ride waves — the Tahitians.
<u>Molecules to the MAX</u>		<u>Wildest Dream, The</u>	
Nanoloon Productions Release Date: 3/28/2009 Format: 3D Length: 40 min.	Catch a ride to NanoSpace with Oxy and her crew to boldly go where only atoms have gone before! Aboard the Molecularium, the most fantastic ship in the universe, fly through the crystalline structure of a snowflake, explore the metallic maze of a penny, and more. This animated adventure tested high as a delight for families, teachers and kids. Entertaining and educational — to the MAX!	Altitude Films/Atlantic Productions Release Date: 8/1/2010 Format: 2D Length: 93 min.	Driven by Empire, torn by love, George Mallory dreamt of being the first to conquer Mount Everest. Last seen 800 feet below the summit in 1924, he vanished into legend. Modern adventurer Conrad Anker now follows Mallory's footsteps up Everest to unravel the mysteries surrounding his disappearance.

Films in Production

<u>Air Racers 3D</u>		<u>Hubble 3D</u>	
Pretend Entertainment Release Date: 2/28/2011 Format: 3D Length: 40 min.	3D Entertainment Distribution takes you into the air for an unprecedented look at the highly competitive world of air racing, the fastest motorsport on earth, at the legendary Reno National Championship Air Races. Join first-time competitor Steven Hinton, Jr., the 22-year-old son of a two-time Reno champion, as he takes the reins and flies Srega, a lightning-fast modified P-51 Mustang, across the finish line to become the youngest champion ever of the ultimate high desert race: the Unlimited Class Gold. Follow his training and explore the history of flight through the nearly century-old high-adrenaline racing sport founded by WWI-era barnstormers.	Imax Corporation Release Date: 3/19/2010 Format: 3D Length: 43 min.	Through the power of IMAX 3D, <i>Hubble 3D</i> will enable moviegoers to journey through distant galaxies to explore the grandeur and mysteries of our celestial surroundings, and accompany space-walking astronauts as they attempt the most difficult and important tasks in NASA's history. Narrated by Leonardo DiCaprio, <i>Hubble 3D</i> reunites the <i>Space Station 3D</i> filmmaking team, led by producer/director Toni Myers. <i>Hubble 3D</i> is an IMAX and Warner Bros. Pictures production, in cooperation with NASA.
<u>Alice in Wonderland</u>		<u>Last Reef, The</u>	
Walt Disney Company Release Date: 3/5/2010 Format: 3D Length: 110 min.	From Walt Disney Pictures and visionary director Tim Burton comes an epic 3D fantasy adventure <i>Alice in Wonderland</i> , a magical and imaginative twist on some of the most beloved stories of all time. Johnny Depp stars as the Mad Hatter and Mia Wasikowska as 19-year-old Alice, who returns to the whimsical world she first encountered as a young girl, reuniting with her childhood friends: the White Rabbit, Tweedledee and Tweedledum, the Dormouse, the Caterpillar, the Cheshire Cat, and of course, the Mad Hatter. Alice embarks on a fantastical journey to find her true destiny and end the Red Queen's reign of terror.	Yes/No Productions Release Date: 1/2011 Format: 3D Length: 40 min.	Exotic coral reefs, vibrant sea walls in the sub-arctic pulsating with anemones and crustaceans: these biodiversity hot spots are as vital to our lives as the rainforests. All are under threat as global CO ₂ emissions continue to acidify the ocean. Groundbreaking macro 3D cinematography explores these cities beneath the sea.
<u>Blue Man Group: Mind Blast</u>		<u>Legends of Flight</u>	
Blue Man Productions Release Date: 1/2011 Format: 3D Length: 40 min.	In this live-action film from the world-famous Blue Man Group, we follow the bald and blue trio as they travel through a visually stunning 3D brain, exploring neural pathways, synapses, and gooey brain structures. Science has never been this much fun!	K2 Communications Release Date: 5/28/2010 Format: 3D Length: 45 min.	Fly in the cockpit of some of aviation history's most amazing aircraft. See how the design challenges, financial risks, and the many lessons learned from a century of aviation trial and error have brought us to the dawn of a new era of revolutionary aircraft — Boeing's 787 Dreamliner and the Airbus 380. Witness the construction and final assembly of the 787, and join chief test pilot Mike Carriker as he puts the new airliner through its rigorous test flights.
<u>Dragons: Real Myths and Unreal Creatures</u>		<u>Magic Journey to Africa</u>	
Productions Thalle Release Date: 3/2011 Format: 3D Length: 40 min.	Among all the fantastic creatures that have been created within the imaginations of humans through the ages, dragons have filled an immovable place in our hearts and minds. Dreaded in Occident and venerated in the Orient, they have a place in every mythology in the world. Follow two peculiar characters — one an unusual dream therapist and the second his mysterious patient — as they dig up and "live" many spectacularly reenacted classical myths with different dragon types and incarnations in the search for the root of a recurring nightmare.	Orbita Max Release Date: 7/2010 Format: 3D Length: 54 min.	Created by journalist and filmmaker Jordi Llompart (<i>Mystery of the Nile</i>), <i>Magic Journey to Africa</i> , which was shot on location in Namibia and South Africa, captures the spirit and beauty of the African landscape in stunning 3D.
<u>Everest: Conquering Thin Air 3D</u>		<u>Our Body 3D: The Human Architecture</u>	
MacGillivray Freeman Films, Inc. Release Date: 2/2012 Format: 3D Length: 40 min.	One critically ill hospital patient lives. Another dies. Why? On Everest, courageous doctors undertake the largest high-altitude medical study ever conducted to understand how we adapt to oxygen deprivation. They're joined by Araceli and Jamling, the heart and soul of Everest, at the scene of their successful 1996 climb.	World Entertainment-LA, Inc. Release Date: 2011 Format: 3D Length: 37 min.	<i>Our Body 3D: The Human Architecture</i> is a visually revolutionary expedition into the human body, illustrating the systems of our body in an original and never-before-possible dimension, based on polymer impregnated specimens. The real human body. The film presents a view of the human body that used to be reserved only for doctors and scientists, designed to thrill children as well as adults, entertaining and educating in equal measure. The film is the ultimate telescope into the "Universe Within."
<u>How to Train Your Dragon: The IMAX Experience</u>		<u>Running With Bulls</u>	
DreamWorks Animation Release Date: 3/26/2010 Format: 3D Length: 90 min.	From the studio that brought you <i>Shrek</i> , <i>Madagascar</i> , and <i>Kung Fu Panda</i> comes <i>How To Train Your Dragon</i> . Set in the mythical world of burly Vikings and wild dragons, and based on the book by Cressida Cowell, the action comedy tells the story of Hiccup, a Viking teenager who doesn't exactly fit in with his tribe's longstanding tradition of heroic dragon slayers. Hiccup's world is turned upside down when he encounters a dragon that challenges him and his fellow Vikings to see the world from an entirely different point of view.	San Fermin Films Release Date: 2/2011 Format: 3D Length: 40 min.	Eight days of the world's largest fiesta in Pamplona, Spain. Six fighting bulls running each day. One million people attending each year. <i>Running with Bulls</i> chronicles the journey of four men, discovering the history of this ancient region in Spain and the annual festival for which it has become world famous. An American, a Brit, and two Spaniards from very different backgrounds make the journey to Pamplona and the magnificent Fiesta of San Fermin. They discover an extraordinary event, confront mortal danger, and through the intensity of the experience form a powerful and unique bond with total strangers and discover their hero within.

<u>Sea Rex: Journey to a Prehistoric World</u>		<u>To the Arctic 3D</u>	
N3D Land Production Release Date: 5/7/2010 Format: 3D Length: 42 min.	20 million years before dinosaurs roamed the earth, marine reptiles had already begun conquering the oceans. Atop the food chain, these carnivores ruled every sea until the end of the Cretaceous period. Some species were the marine equivalent of the famous T-rex: the largest predators of all times.	MacGillivray Freeman Films, Inc. Release Date: 2/14/2011 Format: 3D Length: 40 min.	<i>To The Arctic</i> will transport audiences to the ocean and tundra of the far north to witness the amazing richness and complexity of this environment, and how humankind has begun to change it. Dive underwater with a polar bear and its cub and discover a world beneath the ice where corals and odd creatures such as the Greenland shark thrive. Fly above a thundering herd of caribou making their way to their calving ground, the Arctic National Wildlife Refuge. Gaze across hundreds of miles of snow-bound peaks and floating ice in the Arctic Ocean.
<u>Shrek Forever After: An IMAX 3D Experience</u>		<u>Tornado Alley</u>	
DreamWorks Animation Release Date: 5/21/2010 Format: 3D Length: 90 min.	After challenging an evil dragon, rescuing a beautiful princess and saving your in-laws' kingdom, what's an ogre to do? Well, if you're Shrek, you suddenly wind up a domesticated family man. Instead of scaring villagers away like he used to, a reluctant Shrek now agrees to autograph pitchforks. What's happened to this ogre's roar? Longing for the days when he felt like a "real ogre," Shrek is duped into signing a pact with the smooth-talking dealmaker Rumpelstiltskin. Shrek suddenly finds himself in a twisted, alternate version of Far Far Away, where ogres are hunted, Rumpelstiltskin is king, and Shrek and Fiona have never met. Now, it's up to Shrek to undo all he's done in the hopes of saving his friends, restoring his world, and reclaiming his one True Love.	Graphic Films Corporation Release Date: 4/2011 Format: 2D Length: 40 min.	Take one obsessed filmmaker with a dream: a stripped-down 4-wheel-drive truck: add 13,000 pounds of steel, and an astonishing amount of zeal — then put it all together — and drive straight into the mother of all storms — a giant tornado. Join the adventurers from Discovery Channel's Storm Chasers and the Vortex2 research team on a thrill ride into the eye of the beast to learn what makes twisters tick.

Films in Development

<u>Animal Orphans</u>		<u>Humpback Whales 3D</u>	
Warner Bros. Release Date: 2011 Format: 3D Length: 40 min.	Travel around the globe to follow orphaned orangutans, elephants, and giant otters on a miraculous journey from rescue and rehabilitation to their triumphant release in this inspiring new IMAX 3D film.	MacGillivray Freeman Films, Inc. Release Date: 2014 Format: 3D Length: 40 min.	<i>Humpback Whales 3D</i> will be an immersive, intimate portrait of these enigmatic animals. Incredibly curious, humpbacks have established a bond with man, their remarkable stewards and greatest threat. This highly tested topic is moving quickly from development to production after years of research and fundraising in beautiful 15/70.
<u>Blowdown</u>		<u>Inception: The IMAX Experience</u>	
Parallax Film Productions, Inc. Release Date: 2012 Format: 3D Length: 40 min.	The dynamite explodes. There's a roar as the concrete begins to collapse. Dust rises and the earth shakes. It's highlight reel footage of implodings we all love to watch over and over. But what if you had a front row ticket and could sit in the drop zone as the building falls at your feet? Or if you could ride a building from the roof as it collapses? Through <i>Blowdown: The 3D Big Screen Experience</i> , we have unprecedented and exclusive access with a world-renowned demolition company as they prepare an iconic structure for demolition.	Warner Bros. Release Date: 7/16/2010 Format: 2D Length: 120 min.	<i>Inception</i> is a contemporary sci-fi action film set within the architecture of the mind.
<u>Cool Planet</u>		<u>Jerusalem</u>	
Stephen Low Company Release Date: 9/2011 Format: 2D Length: 45 min.	The impact of climate change is upon us, and its potential consequences are daunting. It's time for a film that focuses upon solutions. <i>Cool Planet</i> will arm governments, industry leaders, and individuals with the information and inspiration they need to make wiser choices to create a productive, enjoyable, yet sustainable civilization.	Cosmic Picture Release Date: 2013 Format: 3D Length: 40 min.	Experience the Holy City through the eyes of some of its most dynamic inhabitants. Jerusalem will explore the unforgettable key sites and traditions of Jews, Christians, and Muslims. The film will reveal how we learn about the city. Sacred texts, eyewitness accounts, ancient maps and mosaics, early photographs and the latest archaeological research help to uncover the multiple layers of Jerusalem's past and the ongoing process of discovery. Audiences will leave with a deeper understanding of this historic city, its diverse people, and their unique beliefs.
<u>Cosmic Vision</u>		<u>Jerusalem and the Holy Land 3D</u>	
Reuben H. Fleet Science Center Release Date: 2012 Format: 2D Length: 40 min.	Recent discoveries reveal the Universe is far stranger than we could imagine. Despite thousands of years of study and speculation, we know what makes up only 5% of the universe. What is the other 95%? Is our universe really what we think it is? <i>Cosmic Vision</i> is a look at our latest understanding of the universe, from the moment when time began to the discovery of new kinds of matter and energy that challenge our current laws of physics. Using high-resolution, data-driven imagery, <i>Cosmic Vision</i> takes us on an extraordinary visual journey through our strange and remarkable universe.	MacGillivray Freeman Films, Inc. Release Date: 2014 Format: 3D Length: 40 min.	A co-production with Israeli-based Sirius Productions, <i>Jerusalem and the Holy Land 3D</i> will be shot using breathtaking IMAX 3D film to document the culture, history, and religion of Jerusalem. The film will feature the world's most prominent historical sites in this holy city for the world's three major religions.
<u>Flight of the Butterflies</u>		<u>Lightning 3D</u>	
Principal Large Format Release Date: 9/2011 Format: 3D Length: 40 min.	The film will interweave the natural history story of the most amazing insect migration on earth—that of the monarch butterfly—with the scientific detective story of the decades-long search for their over-wintering habitat in the remote transvolcanic mountain range west of Mexico City. From the creators of <i>Bugs!</i>	Jordy Klein Film and Video Release Date: 12/2010 Format: 3D Length: 40 min.	On rare occasions one gets to see the commonplace in a new and unique way. <i>Lightning 3D</i> is the first stereoscopic filming of lightning ever undertaken. Using brand-new cutting-edge photography, lightning will be seen in all its beauty, complexity, and full glory at full giant screen resolution. Lightning may be familiar, but it is one of the least understood natural phenomena, and audiences will learn alongside the best and brightest scientists on the planet as we see what has never been seen before.
<u>Freefall</u>		<u>Rescue 3D</u>	
Foxtire Interactive Corporation Release Date: 2013 Format: 2D Length: 40 min.	<i>Freefall</i> explores the wonders and mysteries of gravity at its extremes — from the microgravity we call weightlessness to the colossally powerful gravity of a black hole. We're led on this extraordinary journey by an astronaut and a dozen young people selected for an annual education program called World Space Week.	Stephen Low Company Release Date: 2/2011 Format: 3D Length: 45 min.	<i>Rescue</i> will tell the story of the heroes who render care and aid to people and communities facing extreme emergencies. International response to Haiti's disaster will be among those rescues featured. The film will be visually dramatic as we see the great scale of this assistance from military and non-governmental entities—including the massive aircraft, ships, and other equipment needed to dispatch this critical assistance.
<u>Furusato: World Heritage Beheld From Space</u>		<u>Rise Again 3D</u>	
TBS Vision Release Date: 4/30/2010 Format: 3D Length: 35 min.	Since 2006, the Japanese Advanced Land Observation Satellite, DAICHI, has been observing World Heritage sites from space with three high-tech sensors. It has inspired this film, which uses images of World Heritage sites taken from space and here on earth with a 4K digital camera. With a story told by the children who live near the sites, the film will immerse audiences in the breathtaking structures created by nature and by man. The original script is by Kundo Koyama, winner of an 81st Academy Award for <i>Okuribito (The Departures)</i> . World Heritage sites are a present to our future.	Diatrib Pictures Release Date: 2011 Format: 3D Length: 40 min.	<i>Rise Again 3D</i> follows <i>Sharkwater</i> star and biologist Rob Stewart on an adventure to save the planet. While protecting sharks in New Guinea, Stewart learns that these diverse reefs now face extinction. Embarking on an epic journey to save the oceans, Stewart works with leading activists to shut down coal power plants, stop deforestation, and save endangered tigers and lemurs. This heart-warming story though the beautiful wildlife of Brazil, Madagascar, New Guinea, and India becomes a "how-to guide" to protecting the ecosystems we depend on for survival, and a perfect tool for educational systems worldwide
<u>Heart of Africa</u>		<u>Treasures of Israel</u>	
MacGillivray Freeman Films, Inc. Release Date: 2014 Format: 3D Length: 40 min.	<i>Heart of Africa 3D</i> is being produced in association with GoodWorks International with the support of Ambassador Andrew Young. The film will showcase the striking stories coming from the significant cultural and environmental changes on the continent. Featuring the beautiful, seductive, and glorious culture, music, and people of Africa.	Stephen Low Company Release Date: 3/2012 Format: 3D Length: 45 min.	<i>Treasures of Israel</i> explores the past and present cultures and diverse natural wonders that span this hallowed crossroads of civilization. In giant-screen 3D, we journey beside the historic footprints of three great faiths through a land where ancient glory inspires modern achievement and lights a path to the future.



* New listing.
Underlined titles are 3D
Updated information is printed in **bold**.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Furusato: World Heritage Beheld From Space (wt)
TBS Vision/National Museum of Emerging Science And Innovation; distributor: Sarai Inc.; director: Hiromi Kusaka; producers: Naohiko Ogawa, Hiroaki Suzuki; DP: Masahiko Soma; script: Kundo Koyama; music producer: Yasuaki Shimizu. 3D. Shot in 4K digital. Release: April 2010.

- Principal photography is complete. Editing is under way.

Iron Man 2: The IMAX Experience

Marvel Productions; distributor: Paramount Pictures; director: Jon Favreau; producer: Kevin Feige; script: Justin Theroux; DP: Matthew Libatique; executive producers: Louis D'Esposito, Jon Favreau, Stan Lee, Denis L. Stewart. Cast: Robert Downey Jr., Scarlett Johansson, Mickey Rourke, Sam Rockwell, Samuel L. Jackson, Gwyneth Paltrow, Jon Favreau. 120 minutes. Release: May 7.

- Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Sea Rex: Journey to a Prehistoric World (wt)

N3D LAND Productions, Mantello Brothers Productions; distributor: 3D Entertainment Distribution; directors: Pascal Vuong, Ronan Chaplain; producers: Pascal Vuong, Catherine Vuong, Francois Mantello; script: Pascal Vuong, Rick Dowlearn; score: Franck Marchal. 3D. Release: May 7, 2010.

- January: Filmed live-action scenes in studio.
- Principal photography is complete.

Shrek Forever After: An IMAX 3D Experience

DreamWorks Animation; distributor: Paramount Pictures; director: Mike Mitchell; producers: Teresa Cheng, Gina Shay; script: Josh Klausner; DP: Yong Duk Jhun; executive producers: Aron Warner, Andrew Adamson. Cast: Voices of Mike Myers, Eddie Murphy, Cameron Diaz, Antonio Banderas. 3D. 90 minutes. Release: May 21.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Legends of Flight

Jetliner Films, Inc.; distributors: K2 Communications, Stephen Low Company; director: Stephen Low; producer: Pietro Serapiglia; DPs: William Reeve, Mark Poirer; script: Alexander Low; executive producers:

Mar '10					Jul '10							Jan
Alice Hubble HTTYD	Furu	IronMan SeaRex Shrek4 LOF	ToySt3 Eclipse QuanQ	Incept Aftersh	WD	GGH WTP	FlyHi Flatland Crabs	HPDH1	Tron Lightn ATW50 BeyLim	F		

Robert Kresser, Jan Baird. 3D. Release: May 28.

- Principal photography is complete. Editing is under way.

Toy Story 3D: An IMAX 3D Experience

Walt Disney Animation; distributor: Walt Disney; director: Lee Unkrich; script: Michael Arndt; producer: Darla K. Anderson; executive producer: John Lasseter. Cast: voices of Tom Hanks, Tim Allen, Michael Keaton, Joan Cusack, Whoopi Goldberg, Bonnie Hunt, Timothy Dalton. 3D. 90 min. Release: June 18.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Twilight Saga: Eclipse, The IMAX Experience

Summit Entertainment; distributor: Summit Entertainment; director: David Slade; script: Melissa Rosenberg, from Stephenie Meyers' novel; producers: Wyck Godfrey, Greg Mooradian, Karen Rosenfelt; DP: Javier Aguirresarobe; executive producers: Marty Bowen, Mark Morgan. Cast: Kristen Stewart, Robert Pattinson, Taylor Lautner, Billy Burke, Ashley Greene, Jackson Rathbone. 120 minutes. Release: June 30.

- Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Quantum Quest

Jupiter 9 Productions, Digimax Studios; distributor: Digimax (Asia), Jupiter 9 (rest of world); directors: Dan St. Pierre, Harry Kloor; producers: Harry Kloor, Rayna Napali, Ellen Goldsmith-Vein, Jon Vein, Teddy Zee, Jeff Yang; script: Harry Kloor; score: Shawn K. Clement. 3D. Cast: Neil Armstrong, William Shatner, Samuel L. Jackson, Chris Pine, Amanda Peet, Sandra Oh, Jason Alexander. 3D. Release: June 2010.

- Final post work is under way at RPG Productions.

Inception: The IMAX Experience

Legendary Pictures; distributor: Warner Bros. Pictures; director, writer: Christopher Nolan; producers: Christopher Nolan, Emma Thomas; DP: Wally Pfister; score: Hans Zimmer; executive producer: Chris Brigham. Cast: Leonardo DiCaprio, Ken Watanabe, Joseph Gordon-Levitt, Marion Cotillard, Ellen Page, Tom Hardy, Cillian Murphy, Tom Berenger, Michael Caine. 3D. 120 minutes. Release: July 16.

- Film will be converted to 15/70 and IMAX digital formats with the IMAX DMR process.

Aftershocks: The IMAX Experience

China Film Group, Huayi Bros. Media Corporation; distributor: tba; director: Feng Xiaogang. 120 minutes. Release date: July 28.

- Film will be converted to 15/70 and IMAX digital formats with the IMAX DMR process.

The Wildest Dream: Conquest of Everest

Altitude Films, Atlantic Productions; distributor: National Geographic Entertainment; director: Anthony Geffen; producers: Anthony Geffen, Claudia Perkins; DPs: Ken Sauls, Chris Openshaw; script: Mark Halliley; score: Joel Douek; executive producer: Mike Medavoy. Cast: voices of Liam Neeson, Miranda Richardson, Alan Rickman. 93 minutes. Shot in HD video. Release: August 2010.

- Captured in HD video, the film will be distributed in 35mm and 15/70.

Guardians of Ga-Hoole

Warner Bros. Pictures; distributor: Warner Bros.

Pictures; director: Zack Snyder; producer: Zareh Nalbandian; script: John Orloff, John Collee, from Kathryn Lasky's novel; executive producers: Christopher DeFaria, Donald De Line, Deborah Snyder, Lionel Wigram. Cast: voices of Hugo Weaving, Helen Mirren, Sam Neill, Geoffrey Rush, Miriam Margolyes. 3D. 90 minutes. Release: Sept. 24.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

We The People

Inland Sea Productions; distributor: Gather Media, Inc.; directors, producers: John Altman, Aimee Larabee; live action director: Joel Feigenbaum. Narrators: Morgan Freeman, Kenny Rogers. Release: Sept. 2010.

- Principal photography is complete.

Flying High

Miro Productores; distributor: tba; directors: Gustavo Montalvo, Alex Perez; producer: Luis Marquez; DPs: Erika Licea, Eric Goethals, Emiliano Fernandez, Emiliano Gonzales; script: Alejandro Perez, Gustavo Montalvo; executive producers: Luis Marquez, Maria Rodriguez. Cast: Mariano Castela, Adrian Gutierrez, Leonardo Torres, Alejandro Perez, Gustavo Montalvo, Ioulia Malkova. Shot in 4K digital. Release: Oct. 2.

Flatland: Search for the 3rd Dimension

Objects in Motion Pictures, RPG Productions; distributor: RPG Productions, Inc.; directors: Jeffrey Travis, Dano Johnson; script: Seth Caplan, Dano Johnson, Jeffrey Travis, from the novel by Edwin A. Abbott; score: Kazmir Boyle; executive producers for giant screen version: Rick Gordon, Ken Randall. Cast: voices of Martin Sheen, Kristen Bell, Michael York, Lee Eddy, Joe Estevez, Tony Hale. 3D. Release: fall 2010.

- Converting the 2007 animated film to giant-screen 3D.

Red Crabs 3D: Australia's Christmas Island

Mark Simpfordorfer Productions; distributor: BIG & Digital (world); director: Mark Simpfordorfer; producers: Adrienne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfordorfer; executive producer: Mark Simpfordorfer. 3D. Shot in digital video. Release: fall 2010.

- The death of director Mark Simpfordorfer has delayed completion of the film.

Harry Potter and the Deathly Hallows, Part 1

Warner Bros Pictures; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; DP: Eduardo Serra; script: Steve Kloves. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint, Michael Gambon, Ralph Fiennes, Alan Rickman, Helena Bonham Carter, John Hurt. 3D. 160 minutes. Release: Nov. 19.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Tron Legacy: An IMAX 3D Experience

Walt Disney Productions; distributor: Walt Disney Company; director: Joseph Kosinski; producers: Sean Bailey, Steven Lisberger, Jeffrey Silver; DP: Claudio Miranda; script: Adam Horowitz, Richard Jefferies, Edward Kitsis. Cast: Michael Sheen, Olivia Wilde, Jeff Bridges, John Hurt, Bruce Boxleitner. 3D. 120 minutes. Release: Dec. 17.

- Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Rescue Reef body
TTA AirRace
Dragons
AniOrp PolarQ

Tornado

RME RWB

OI

Lightning (wt) *

Using cutting-edge photography, lightning will be seen in all its beauty, complexity, and full glory at giant-screen resolution.

Jordy Klein Film and Video, 3D Consortium; distributors: BIG & Digital; director, producer: Jonathan Kitzen; script: Malcolm Clarke; DP: Jordan Klein, Jr. 3D. Shot in 4K digital. Release: December 2010.

- March-July: Shooting in Florida.
- June: Shooting in Colombia.
- July: Shooting in Rwanda.

Around the World in 50 Years

nWave Pictures; distributors: Universal Music Group (US), Studio Canal (Europe); director: Ben Stassen; producers: Ben Stassen, Domonic Paris; script: Domonic Paris; executive producer: Eric Dillens. 3D. Cast: voices of Melanie Griffith, Stacy Keach, Tim Curry, Anthony Anderson. 90 minutes. Release: late 2010.

- Distribution details and the release date will be announced soon.

Beyond Limits 3D (wt)

Camera Lucida, Oceana; distributor: tba; director: Alexander Abela; producer: François Bertrand; DP: Joseph Aredy; script: Alexander Abela; executive producer: François Bertrand. Cast: Herbert Nitsch. 3D. Release: late 2010.

- May 2010: Filming in Greece.

Our Body 3D: The Human Architecture (wt) *

A visually revolutionary expedition into the human body, illustrating the systems of our body with polymer impregnated specimens

Worldentertainment-LA, Inc.; distributors: tba; director: Edward Oleschak; producers: Edward Oleschak, Bob Johnston; DP: Frederic Goodich; script: Drew Hammond, Larry Arrick; score: Thomas Wander; executive producer: Gerhard Perner. Cast: Friedrich Kleinhappl. 3D. Release: late 2010, early 2011.

Rescue 3D (wt)

Air Lift Films; distributor: K2 Communications, Stephen Low Distribution; director: Stephen Low; producer: Pietro Serapiglia. 3D. Release: Early 2011.

- February 2010: Three crews filmed in Haiti.

The Last Reef (wt)

Yes/No Productions, Liquid Pictures; distributor: Giant Screen Films; directors, script, score: Stephen McNicholas, Luke Cresswell; DP: D.J. Roller. 3D. Release: Early 2011.

To the Arctic 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith. 3D. Release: Feb. 14, 2011.

Air Racers 3D: Forces of Flight (wt)

Pretend Entertainment, Stereoscope; distributor: 3D Entertainment Distribution; director: Roger Tonry; producers: Christian Fry, Bernie Laramie; script: Rick Dowlearn; executive producers: Raul Leckie, Jeff Pierce, John Constantine. Cast: Steve Hinton, Jr., Matt

Jackson, Brian and Dennis Sanders. 3D. Shot in 4K digital. Release: February 2011.

- The script is still being written.
- Shooting will continue later this year.

Dragons: Real Myths and Unreal Creatures (wt)

Productions Thalie; distributor: Distribution Thalie; director: Marc Fafard; producer: Yves Fortin; DP: Sean MacLeod Phillips; script: Marc Fafard. 3D. Release: March 2011.

Tornado Alley (wt)

Graphic Films; distributor: Giant Screen Films; director: Sean Casey; producers: Paul Novros, Sean Casey; script: Sean Casey, Paul Novros; DP: Sean Casey; executive producer: Don Kempf. Release: Spring 2011.

- Have been filming tornadoes in specially designed intercept vehicle for the past four years, in conjunction with Discovery Channel's Storm Chasers series.

Animal Orphans * (wt)

Follow orphaned orangutans, elephants, and giant otters on a miraculous journey from rescue and rehabilitation to their triumphant release.

Imax Corporation, Warner Bros.; distributor: Imax Corporation; director: David Lickley; producer: Diane Roberts; DP: David Douglas. Release: June 2011.

- March: Filming at an orangutan rescue preserve in Borneo.
- May-July: Filming at an elephant preserve in Kenya.

Polar Quest (wt)

Science North; distributor: Science North; director, producer: David Lickley; DPs: Felipe Teixeira, Reed Smoot; script: Stephen Low; executive producer: Jim Marchbank. Release: June 2011.

- Filming will resume in spring.

Rocky Mountain Express (wt)

Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producers: Pietro Serapiglia, Alexander Low. Release: 2011.

Running With Bulls

San Fermin Films, D4D/ITP; distributor: BIG & Digital; director: Aubrey Powell; DP: Brent Turnbull; producers: Christopher Cary, Jonathan Kitzen; script: Aubrey Powell; executive producers: Simon Crane, Ross Jones, David Campbell-Watson, Christopher Cary. 3D. Shot in 4K digital. Release: 2011.

Outside In

SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer: Stephen Van Vuuren. Release: Nov. 11, 2011.



L to r: Assistant cameraman Rob Walker and director Greg MacGillivray filming in the Alaska National Wildlife Refuge for MacGillivray Freeman's To the Arctic.

(from **SHORTS** on page 28)

based **Sheridan Group**, which originally developed the theater, claimed in February it had an offer of more than £2.5 million from a theater operator that wanted to acquire the remainder of its 150-year lease. Although council members dismissed this claim as a negotiating tactic, citizen groups have sprung up to defend the site, saying that spending millions to destroy it is “profligate,” while other groups are insisting on its destruction. The Imax Demolition Party has more than 1,350 members on Facebook; Save the IMAX Building has more than 600.

The council must use a “compulsory purchase order” (similar to the eminent domain process in the U.S.) to gain control of the property against the wishes of leaseholder Sheridan, a process that could take more than a year. It is considering other uses that would not involve the complete destruction of the building, includ-

ing a garden, a water park, a butterfly center, an extreme sports facility, and a swimming pool. The council is accepting public suggestions until it votes in April.

3D porn is ...coming

With all the hype surrounding 3D, someone finally has announced the production of the first ever 3D pornographic film, a remake of *Caligula*.

Tinto Brass, the Italian filmmaker who directed the infamous soft-core cult classic in 1979, said that his new 3D film will “revisit an abandoned project about a Roman emperor that was ruined by Americans, and go from there.” (Brass was kicked off the original *Caligula* before it was finished, and the film was inexpertly edited by producer and *Penthouse* magazine publisher Bob Guccione.) No word on when the new version will start shooting or be released.



How to Train Your Dragon

(from **PREMIERING** on page 9)

Shrek, *Madagascar*, and *Kung Fu Panda* comes *How to Train Your Dragon* — an adventure comedy set in the mythical world of burly Vikings and wild fire-breathing dragons, based on the book by **Cressida Cowell**. The story centers around a Viking teenager named Hiccup (**Jay Baruchel**), who lives on the Island of Berk, where fighting dragons is a way of life. The teen’s rather progressive views and offbeat sense of humor don’t sit too well with his tribe or its chief...who just happens to be Hiccup’s father, Stoick the Vast (**Gerard Butler**).

“When Hiccup is included in Dragon Training with the other Viking teens — Astrid (**America Ferrera**), Snotlout (**Jonah Hill**), Fishlegs (**Christopher Mintz-Plasse**), and twins Ruffnut (**Kristen Wiig**) and Tuffnut (**T.J. Miller**) — he sees his chance

to prove he has what it takes to be a fighter. But when he encounters (and ultimately befriends) an injured dragon, his world is flipped upside down, and what started out as Hiccup’s one shot to

prove himself turns into an opportunity to set a new course for the future of the entire tribe.

“Also starring is **Craig Ferguson** as Gobber, the village Blacksmith and Dragon Training instructor, who sees the potential in Hiccup’s unique skill set, even when Stoick does not.

“*How to Train Your Dragon* is directed by **Chris Sanders** and **Dean DeBlois** and produced by **Bonnie Arnold**, written by **Will Davies**, **Dean DeBlois**, and **Chris Sanders**, and based on the book by **Cressida Cowell**. The executive producers are **Kristine Belson** and **Tim Johnson**. Produced by **DreamWorks Animation SKG** and distributed by **Paramount Pictures**.

“The film has been rated PG by the MPAA for sequences of intense action and some scary images, and brief mild language.”

Worldwide LF Theater Inventory

As of March 1, 2010

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	8/70				1	1
	15/70		2		1	3
	Total		2		2	4
Asia/Pac	D	2	15			17
	8/70	3		3	20	26
	10/70			1	17	18
	15/70	11	12	2	24	49
	Total	16	27	6	61	110
Europe	D		11			11
	8/70	3	5	4	9	21
	15/70	8	20	5	12	45
	Total	11	36	9	21	77
Middle East	D		1			1
	8/70		1			1
	10/70				1	1
	15/70	2	4		2	8
	Total	2	6		3	11
North America	D		137		1	138
	8/70	6	4	1	24	35
	15/70	25	62	3	90	180
	Total	31	203	4	115	353
South America	D	1	1			2
	8/70				1	1
	15/70	1	3		1	5
	Total	2	4		2	8
World	D	3	165		1	169
	8/70	12	10	8	55	85
	10/70			1	18	19
	15/70	47	103	10	130	290
	Total	62	278	19	204	563

By 2D / 3D

	2D	3D	Total
Africa	3	1	4
Asia/Pac	64	46	110
Europe	30	47	77
ME	2	9	11
NA	101	252	353
SA	2	6	8
Total	202	361	563

By Screen

	Dome	Flat	Conv.	Total
Africa	1	3		4
Asia/Pac	47	63		110
Europe	13	61	3	77
ME	2	9		11
NA	52	299	2	353
SA	2	6		8
Total	117	441	5	563

Bookings: March 2010 by Film

817 bookings of 93 films in 420 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
3DSun	Washington NASM	3/14/09	3/13/10	Fairfield Reg	3/5/10	3/10		Manila NE SM	3/5/10	3/10	
AEK	Saint Paul SMM	2/3/10		Fitchburg Ker	3/5/10	3/10		Melbourne HCL	3/5/10	3/10	
AfricAdv	Fort Lauderdale	1/18/08	6/30/10	Fort Lauderdale	3/5/10	3/10		Melbourne MV	3/5/10	3/10	
	Prague CC	7/1/09	6/30/10	Fort Myers Reg	3/5/10	3/10		Mesa DT	3/5/10	3/10	
	San Antonio 3D	2/24/10		Fresno Reg	3/5/10	3/10		Methuen AMC	3/5/10	3/10	
AIA3D	Toronto OP	10/09	5/10/10	Garland AMC	3/5/10	3/10		Mexico City Per Cpl	3/5/10	3/10	
AIW	Albany NY Reg	3/5/10	3/10	Glendale AMC	3/5/10	3/10		Mexico City Uni Cpl	3/5/10	3/10	
	Alhambra Reg	3/5/10	3/10	Gloucester Cpx	3/5/10	3/10		Midlothian Reg	3/5/10	3/10	
	Aliso Viejo Reg	3/5/10	3/10	Grand Blanc NCG	3/5/10	3/10		Mississauga Cpx	3/5/10	3/10	
	Altamonte AMC	3/5/10	3/10	Grand Rapids Cel	3/5/10	3/10		Monterrey Cpl	3/5/10	3/10	
	Amsterdam PN	3/5/10	3/10	Graz CX	3/5/10	3/10		Moscow NA	3/5/10	3/10	
	Apple Valley Imx	3/5/10	3/10	Guadalajara Cpl	3/5/10	3/10		Moscow Nes	3/5/10	3/10	
	Atlantic City	3/5/10	3/10	Guatemala City Alb	3/5/10	3/10		Mumbai	3/5/10	3/10	
	Auburn Hills AMC	3/5/10	3/10	Gwangju CGV	3/5/10	3/10		Nagoya OT	3/5/10	3/10	
	Auckland Sky	3/5/10	3/10	Halifax	3/5/10	3/10		Nashville Reg	3/5/10	3/10	
	Augusta Reg	3/5/10	3/10	Hamilton AMC	3/5/10	3/10		Natick JF	3/5/10	3/10	
	Austin	3/5/10	3/10	Hampton VASC	3/5/10	3/10		National City AMC	3/5/10	3/10	
	Aventura AMC	3/5/10	3/10	Harahan AMC	3/5/10	3/10		New Brunswick AMC3/5/10	3/10		
	Baltimore MSC	3/5/10	3/10	Harrisburg	3/5/10	3/10		New Rochelle Reg	3/5/10	3/10	
	Barakaldo Yel	3/5/10	3/10	Henderson Reg	3/5/10	3/10		New York Emp AMC	3/5/10	3/10	
	Barcelona	3/5/10	3/10	Highlands Ranch AMC3/5/10	3/10			New York LS AMC	3/5/10	3/10	
	Batavia GQT	3/5/10	3/10	Hodgkins AMC	3/5/10	3/10		Newport AMC	3/5/10	3/10	
	Bellevue LSC	3/5/10	3/10	Homestead AMC	3/5/10	3/10		Noblesville GQT	3/5/10	3/10	
	Bensalem AMC	3/5/10	3/10	Hong Kong UA	3/5/10	3/10		Oldsmar AMC	3/5/10	3/10	
	Boise Reg	3/5/10	3/10	Honolulu Reg	3/5/10	3/10		Ontario Reg	3/5/10	3/10	
	Brooklyn SB Reg	3/5/10	3/10	Hooksett Zya	3/5/10	3/10		Orange Park AMC	3/5/10	3/10	
	Bucharest CC	3/5/10	3/10	Houston GP AMC	3/5/10	3/10		Orlando AMC	3/5/10	3/10	
	Budapest CC	3/5/10	3/10	Houston Reg	3/5/10	3/10		Orlando P Reg	3/5/10	3/10	
	Buenos Aires NA	3/5/10	3/10	Hyderabad	3/5/10	3/10		Orlando WL Reg	3/5/10	3/10	
	Buford Reg	3/5/10	3/10	Independence AMC	3/5/10	3/10		Osaka 109	3/5/10	3/10	
	Burbank AMC	3/5/10	3/10	Indianapolis Ker	3/5/10	3/10		Oviedo Yel	3/5/10	3/10	
	Calgary Cpx	3/5/10	3/10	Irvine Reg	3/5/10	3/10		Perm	3/5/10	3/10	
	Camarillo Reg	3/5/10	3/10	Jacksonville AMC	3/5/10	3/10		Perth HCL	3/5/10	3/10	
	Cathedral City	3/5/10	3/10	Juarez Cpl	3/5/10	3/10		Phoenix DR AMC	3/5/10	3/10	
	Charleston SC SEC	3/5/10	3/10	Kansas City AMC	3/5/10	3/10		Phoenix DV AMC	3/5/10	3/10	
	Charlotte Reg	3/5/10	3/10	Katowice CC	3/5/10	3/10		Portage GQT	3/5/10	3/10	
	Cherry Hill AMC	3/5/10	3/10	Kawasaki 109	3/5/10	3/10		Poznan CC	3/5/10	3/10	
	Chicago Imx	3/5/10	3/10	Kennesaw AMC	3/5/10	3/10		Prague CC	3/5/10	3/10	
	Cincinnati NA	3/5/10	3/10	Kent AMC	3/5/10	3/10		Providence NA	3/5/10	3/10	
	Col Springs Cmk	3/5/10	3/10	King of Prussia Reg	3/5/10	3/10		Raleigh	3/5/10	3/10	
	Columbia AMC	3/5/10	3/10	Knoxville Reg	3/5/10	3/10		Reading JF	3/5/10	3/10	
	Columbus ETC AMC	3/5/10	3/10	Krakow CC	3/5/10	3/10		Reading RCT	3/5/10	3/10	
	Columbus LTC AMC	3/5/10	3/10	Kuwait 360	3/5/10	3/10		Richmond Cpx	3/5/10	3/10	
	Concord AMC	3/5/10	3/10	Lacey Reg	3/5/10	3/10		Riverside AMC	3/5/10	3/10	
	Council Bluffs Ker	3/5/10	3/10	Langley Cpx	3/5/10	3/10		Rochester Cmk	3/5/10	3/10	
	Covina AMC	3/5/10	3/10	Lansing Cel	3/5/10	3/10		Rotterdam PN	3/5/10	3/10	
	Cuernavaca Cmx	3/5/10	3/10	Las Vegas Bre	3/5/10	3/10		Saco Zya	3/5/10	3/10	
	Cupertino AMC	3/5/10	3/10	Las Vegas RR Reg	3/5/10	3/10		Sacramento Imx	3/5/10	3/10	
	Curitiba	3/5/10	3/10	Las Vegas SA Reg	3/5/10	3/10		Saint Louis Weh	3/5/10	3/10	
	Dallas Cmk	3/5/10	3/10	Lincolnshire Reg	3/5/10	3/10		Saint Paul AMC	3/5/10	3/10	
	Danvers AMC	3/5/10	3/10	Little Rock DT	3/5/10	3/10		Saint Petersburg NA	3/5/10	3/10	
	Dearborn	3/5/10	3/10	Livonia AMC	3/5/10	3/10		San Antonio 2D	3/5/10	3/10	
	Deer Park Reg	3/5/10	3/10	Lodz CC	3/5/10	3/10		San Antonio 3D	3/5/10		
	Denver CC Reg	3/5/10	3/10	Long Beach Reg	3/5/10	3/10		San Antonio San	3/5/10	3/10	
	Doha VSM	3/5/10	3/10	Los Angeles CC AMC3/5/10	3/10			San Diego AMC	3/5/10	3/10	
	Dublin Reg	3/5/10	3/10	Los Angeles NA	3/5/10	3/10		San Diego Reg	3/5/10	3/10	
	Edina AMC	3/5/10	3/10	Los Angeles UC AMC3/5/10	3/10			Sandy	3/5/10	3/10	
	Edmonton Cpx	3/5/10	3/10	Louisville NA	3/5/10	3/10		Santa Clara AMC	3/5/10	3/10	
	Eindhoven PN	3/5/10	3/10	Madrid	3/5/10	3/10		Sao Paulo	3/5/10	3/10	
	El Dorado Hills Reg	3/5/10	3/10	Malaga Yel	3/5/10	3/10		Seattle PSC 2	3/5/10	3/10	
	Elizabeth AMC	3/5/10	3/10	Manchester NA	3/5/10	3/10		Seattle TP Reg	3/5/10	3/10	
	Escondido Reg	3/5/10	3/10	Manila CC SM	3/5/10	3/10		Seoul CGV	3/5/10	3/10	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Seoul Wanh CGV	3/5/10	3/10		Saint Paul SMM	3/12/10	3/11		Fitchburg Ker	12/18/09	3/4/10
	Shobu 109	3/5/10	3/10		San Jose Tech	2/12/10	2/11		Fort Myers Reg	12/18/09	3/4/10
	Simi Valley Reg	3/5/10	3/10	ATSOT	Galveston	11/25/09	9/10		Fresno Reg	12/18/09	3/4/10
	Sofia CC	3/5/10	3/10	Avatar	Albany NY Reg	12/18/09	3/4/10		Frisco AMC	12/18/09	3/4/10
	South Gate Reg	3/5/10	3/10		Alexandria AMC	12/18/09	3/4/10		Garland AMC	12/18/09	3/4/10
	South Miami AMC	3/5/10	3/10		Alhambra Reg	12/23/09	3/4/10		Gateshead Ode	12/23/09	3/4/10
	Spokane AMC	3/5/10	3/10		Aliso Viejo Reg	12/18/09	3/4/10		Glasgow	1/2/10	3/4/10
	Sterling Hts AMC	3/5/10	3/10		Altamonte AMC	12/18/09	3/4/10		Glendale AMC	12/23/09	3/4/10
	Stockton Reg	3/5/10	3/10		Amsterdam PN	12/16/09	3/10		Gloucester Cpx	12/18/09	3/3/10
	Stony Brook AMC	3/5/10	3/10		Anaheim	12/18/09	3/11/10		Grand Blanc NCG	12/18/09	3/4/10
	Sugar Land AMC	3/5/10	3/10		Apple Valley Imx	12/18/09	3/4/10		Graz CX	12/18/09	3/10
	Sydney WBS	3/5/10	3/10		Arcadia AMC	12/18/09	3/4/10		Greenwich Ode	12/23/09	3/6/10
	Tallahassee AMC	3/5/10	3/10		Auburn Hills AMC	12/18/09	3/4/10		Guadalajara Cpl	12/16/09	3/10
	Tampa AMC	3/5/10	3/10		Auckland Sky	12/16/09	3/10		Guatemala City Alb	12/18/09	3/10
	Tarentum Cmk	3/5/10	3/10		Augusta Reg	12/18/09	3/4/10		Gwangju CGV	12/16/09	3/10
	Temecula Reg	3/5/10	3/10		Aventura AMC	12/18/09	3/4/10		Halifax	12/18/09	3/4/10
	Tigard Reg	3/5/10	3/10		Baltimore AMC	12/18/09	3/4/10		Hamilton AMC	12/18/09	3/4/10
	Toluca Cpl	3/5/10	3/10		Bangkok	12/16/09	3/10		Hampton AMC	12/18/09	3/4/10
	Tomball San	3/5/10	3/10		Beijing CFM	12/25/09	3/10		Harahan AMC	12/18/09	3/4/10
	Toronto Cpx	3/5/10	3/10		Beijing UME	12/25/09	3/10		Henderson Reg	12/18/09	3/4/10
	Torrance AMC	3/5/10	3/10		Beijing Wan	12/25/09	3/10		Highlands Ranch AMC	12/18/09	3/4/10
	Tukwila AMC	3/5/10	3/10		Bellevue LSC	12/18/09	3/4/10		Hodgkins AMC	12/18/09	3/4/10
	Tulsa Cmk	3/5/10	3/10		Bensalem AMC	12/18/09	3/4/10		Homestead AMC	12/18/09	3/4/10
	Vienna CX	3/5/10	3/10		Berlin CS	12/16/09	3/10		Hong Kong BEA	12/16/09	3/10
	Virginia Beach AMC	3/5/10	3/10		Bogota PA	12/18/09	3/10		Hong Kong UA	12/16/09	3/10
	Warsaw CC	3/5/10	3/10		Boise Reg	12/18/09	3/4/10		Honolulu Reg	12/18/09	3/4/10
	West Nyack Imx	3/5/10	3/10		Boston NEA	3/5/10			Hooksett Zya	12/18/09	3/4/10
	West Palm Beach Muv	3/5/10	3/10		Brooklyn SB Reg	12/18/09	3/4/10		Houston GP AMC	12/18/09	3/4/10
	Westminster Orc AMC	3/5/10	3/10		Bucharest CC	12/6/09	3/10		Houston Reg	12/18/09	3/4/10
	Westminster Pro AMC	3/5/10	3/10		Budapest CC	12/6/09	3/10		Hyderabad	12/25/09	3/10
	White Plains NA	3/5/10	3/10		Buenos Aires NA	12/25/09	3/10		Ilsan CGV	12/16/09	3/10
	Williamsville Reg	3/5/10	3/10		Buford Reg	12/18/09	3/4/10		Independence AMC	12/18/09	3/4/10
	Woodbridge AMC	3/5/10	3/10		Burbank AMC	12/18/09	3/4/10		Indianapolis Ker	12/18/09	3/4/10
	Woodbridge Cpx	3/5/10	3/10		Calgary Cpx	12/18/09	3/3/10		Irvine Reg	12/18/09	3/4/10
	Woodland Hills AMC	3/5/10	3/10		Camarillo Reg	12/18/09	3/4/10		Istanbul AFM	12/18/09	3/10
	Woodridge Cmk	3/5/10	3/10		Cardiff Ode	12/23/09	3/4/10		Jacksonville AMC	12/18/09	3/4/10
	Ypsilanti NA	3/5/10	3/10		Cathedral City	12/18/09	3/2/10		Juarez Cpl	12/16/09	3/10
AJ	Roanoke	1/10			Changchun Wan	12/25/09	3/10		Kansas City AMC	12/18/09	3/4/10
Alamo	San Antonio 2D				Changsha Wan	12/25/09	3/10		Katowice CC	12/25/09	3/10
ALBT	Davenport	2/10/10			Charleston SC SEC	12/18/09	3/4/10		Kawasaki 109	12/25/09	3/10
AlienAdv	Shanghai STM 3D	6/15/09	6/14/10		Charlotte Reg	12/18/09	3/4/10		Kennesaw AMC	12/18/09	3/4/10
Alps	Charleston WV	3/6/10	8/7/10		Cherry Hill AMC	12/18/09	3/4/10		Kent AMC	12/18/09	3/4/10
	Fort Worth	8/8/09	8/7/10		Chicago Imx	12/18/09	3/4/10		Kiev KT	12/18/09	3/10
	Garza Garcia	1/15/10	5/31/10		City of Industry AMC	12/18/09	3/4/10		King of Prussia Reg	12/18/09	3/4/10
	Sioux Falls	6/1/09	5/31/10		Colleyville	12/18/09	3/4/10		Knoxville Reg	12/18/09	3/4/10
Amazon	Orlando SC	3/12/10	9/11/10		Columbia AMC	12/18/09	3/4/10		Krakow CC	12/25/09	3/10
	Sioux Falls	6/1/09	5/31/10		Columbus ETC AMC	12/18/09	3/4/10		Kunming	12/25/09	3/10
	Spokane RP	8/21/09	9/14/10		Columbus LTC AMC	12/18/09	3/4/10		Kuwait 360	12/18/09	3/10
Animalop	Calgary TWS	10/31/09	10/10		Concord AMC	12/18/09	3/4/10		Lacey Reg	12/18/09	3/4/10
	Columbus COSI	9/17/09	6/17/10		Council Bluffs Ker	12/18/09	3/4/10		Langley Cpx	12/18/09	3/3/10
	Detroit SC	3/18/09	3/13/10		Covina AMC	12/18/09	3/4/10		Lansing Cel	2/11/10	
	Fort Worth	11/23/09	11/20/10		Cupertino AMC	12/18/09	3/4/10		Las Vegas Bre	12/18/09	3/4/10
	Guayaquil	1/1/10	1/1/11		Curitiba	12/18/09	3/10		Las Vegas RR Reg	12/18/09	3/4/10
	Harrisburg	9/8/09	9/10		Daegu CGV	12/16/09	3/10		Las Vegas SA Reg	12/18/09	3/4/10
	Killeen	5/1/09	4/30/10		Dallas Cmk	12/18/09	3/10		Lincolnshire Reg	12/18/09	3/4/10
	Little Rock AEC	1/1/10	1/1/11		Danvers AMC	12/18/09	3/4/10		Little Rock DT	12/18/09	3/4/10
	Louisville SC	11/19/08	6/30/10		Deer Park Reg	12/18/09	3/4/10		Livonia AMC	12/18/09	3/4/10
	Lucerne	6/1/09	5/31/10		Denver CC Reg	12/18/09	3/4/10		Lodz CC	12/25/09	3/10
	Pittsburgh CSC	1/1/10	1/1/11		Doha VSM	12/16/09	3/10		London BFI	12/23/09	3/4/10
	San Diego RHF	12/13/08	12/12/10		Dongguan Wan	12/25/09	3/10		Long Beach Reg	12/18/09	3/4/10
	Sioux Falls	1/23/10	5/21/10		Dubai IBSM	12/16/09	3/10		Los Angeles CC AMC	12/18/09	3/4/10
	Valencia Spn	12/19/09	12/19/10		Dublin Reg	12/18/09	3/10		Los Angeles NA	12/18/09	3/4/10
Arabia3D	Atlanta FMNH	3/12/10	3/11		Durban	12/18/09	3/10		Los Angeles UC AMC	12/18/09	3/4/10
	Austin	2/12/10	2/11		Edina AMC	12/18/09	3/4/10		Manchester NA	12/18/09	3/4/10
	Boston MOS	2/24/10	2/11		Edmonton Cpx	12/18/09	3/3/10		Manchester Ode	12/18/09	3/10
	Denver MNS	2/24/10	2/11		El Dorado Hills Reg	12/18/09	3/4/10		Manila CC SM	12/18/09	3/10
	Detroit SC	3/3/10	3/10		Elizabeth AMC	12/18/09	3/4/10		Manila NE SM	12/16/09	3/10
	Fort Lauderdale	2/12/10	2/11		Emeryville AMC	12/18/09	3/4/10		Melbourne HCL	12/16/09	3/10
	Lubbock	2/19/10	2/11		Escondido Reg	12/18/09	3/4/10		Melbourne MV	12/16/09	3/4/10
	Raleigh	2/17/10	2/11		Evansville Sho	12/19/09	3/4/10		Menlyn	12/18/09	3/10
	Richmond SMV	2/14/10	9/18/10		Fairfield Reg	12/18/09	3/4/10		Mesa DT	12/18/09	3/4/10

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
	Mesquite AMC	12/18/09	3/4/10		South Miami AMC	12/18/09	3/4/10		Parker	2/6/10	12/31/10	
	Methuen AMC	12/18/09	3/10		Spokane AMC	12/18/09	3/4/10		Sacramento Imx	9/2/09	12/10	
	Mexico City Per Cpl	12/16/09	3/10		Sterling Hts AMC	12/18/09	3/4/10		San Antonio 3D	8/13/09	12/10	
	Mexico City Uni Cpl	12/16/09	3/10		Stockton Reg	12/18/09	3/4/10		Virginia Beach AMSC	1/1/10	6/30/10	
	Midlothian Reg	12/18/09	3/4/10		Stony Brook AMC	12/18/09	3/4/10		Albuquerque NMMMH9/1/09	3/31/10		
	Mississauga Cpx	12/18/09	3/3/10		Sugar Land AMC	12/18/09	3/4/10		Birmingham AL	12/17/09	3/31/10	
	Monterrey Cpl	12/16/09	3/10		Sydney HCL	12/16/09	3/10		Calgary TWS	4/1/09	4/1/10	
	Montreal Cpx	12/18/09	3/3/10		Sydney WBS	12/16/09	3/9/10		Duluth	11/26/09	6/1/10	
	Montreal SC	12/18/09	3/10		Taipei Mir	12/18/09	3/10		Galveston	6/15/09	3/31/10	
	Morrow AMC	12/18/09	3/10		Taipei Vie	12/18/09	3/10		Hong Kong SM	1/1/10	8/10	
	Moscow NA	12/16/09	3/10		Tallahassee AMC	12/18/09	3/4/10		Melbourne MV	1/1/10	7/1/10	
	Moscow Nes	12/16/09	3/10		Tampa AMC	12/18/09	3/4/10		Mobile	1/13/10	6/30/10	
	Mumbai	12/25/09	3/10		Tarentum Cmk	12/18/09	3/4/10		Moscow Nes	1/1/10	6/15/10	
	Nagoya OT	12/25/09	3/10		Temecula Reg	12/18/09	3/4/10		Myrtle Beach DCI	2/18/09	3/19/10	
	Nashville Reg	12/18/09	3/4/10		Tempe Har	12/18/09	3/4/10		New Orleans	4/1/09	6/30/10	
	Natick JF	12/18/09	3/4/10		Tianjin CFC	12/25/09	3/10		Oakland	1/10		
	National City AMC	12/18/09	3/4/10		Tigard Reg	12/18/09	3/4/10		Portland OMSI	12/22/09	9/1/10	
	New Brunswick AMC	12/18/09	3/4/10		Toluca Cpl	12/16/09	3/10		Quebec	2/8/10	12/31/10	
	New Rochelle Reg	12/18/09	3/4/10		Tomball San	12/18/09	3/4/10		Reno Fleisch	9/1/09	3/1/10	
	New York 34 AMC	12/18/09	3/4/10		Toronto Cpx	12/18/09	3/4/10		Sioux Falls	6/1/09	5/1/10	
	New York Emp AMC	12/18/09	3/4/10		Torrance AMC	12/18/09	3/4/10		Sudbury	2/3/10	9/30/10	
	New York LS AMC	12/18/09	3/4/10		Tukwila AMC	12/18/09	3/4/10		Sydney WBS	8/21/09	3/31/10	
	Newport AMC	12/18/09	3/4/10		Tulsa Cmk	12/18/09	3/10		Tampa Cha	3/25/10	3/11	
	Oklahoma City AMC	12/18/09	3/4/10		Ufa ZAO	12/16/09	3/10		Des Moines	1/6/10	10/10	
	Olathe AMC	12/18/09	3/4/10		Vienna CX	12/18/09	3/10		Kolkata SC	12/15/09	5/15/10	
	Oldsmar AMC	12/18/09	3/4/10		Virginia Beach AMC	12/18/09	3/4/10		San Diego RHF	2/1/10	7/10	
	Ontario Reg	12/18/09	3/4/10		Warsaw CC	12/25/09	3/10		Sioux Falls	6/1/09	5/31/10	
	Orange Park AMC	12/18/09	3/4/10		Wauwatosa AMC	12/18/09	3/4/10		Norwalk	6/19/09	3/18/10	
	Orlando AMC	12/23/09	3/4/10		West Nyack Imx	12/18/09	3/4/10		Everest	Mumbai	12/15/09	12/10
	Orlando P Reg	12/18/09	3/4/10		West Palm Beach Muv	12/18/09	3/4/10		Oklahoma City SMO	3/1/10	2/11	
	Orlando WL Reg	12/18/09	3/4/10		Westminster Orc AMC	12/18/09	3/4/10		Sioux Falls	6/1/09	5/31/10	
	Osaka 109	12/25/09	3/10		Westminster Pro AMC	12/18/09	3/4/10		Hutchinson	1/20/10	5/1/10	
	Paramus AMC	12/18/09	3/4/10		White Plains NA	12/23/09	3/4/10		Niagara Can DCI	3/11/10	9/10	
	Paris Gau	12/16/09	3/10		Williamsville Reg	12/18/09	3/4/10		FightPil	Alamogordo	1/6/10	3/19/10
	Perm	12/16/09	3/10		Wimbledon Ode	12/23/09	3/4/10		Chantilly	12/10/04	5/10	
	Perth HCL	12/16/09	3/10		Woodbridge AMC	12/18/09	3/4/10		Corpus Christi	2/3/05	5/10	
	Phoenix DR AMC	12/18/09	3/4/10		Woodbridge Cpx	12/18/09	3/3/10		Dayton	12/3/04	5/28/10	
	Phoenix DV AMC	12/18/09	3/4/10		Woodland Hills AMC	12/18/09	3/4/10		McMinnville	3/21/07	5/10	
	Poznan CC	12/25/09	3/10		Woodridge Cmk	12/18/09	3/4/10		Oklahoma City SMO	12/15/09	8/15/10	
	Prague CC	12/16/09	3/10		Wuhan Lark	12/25/09	3/10		Pensacola	4/11/07	5/10	
	Providence NA	12/18/09	3/4/10		Wuxi BW	12/25/09	3/10		Tampa MOSI	9/18/09	5/10	
	Quebec	12/18/09	3/10		Ypsilanti NA	12/18/09	3/4/10		Washington NASM	3/11/05	5/10	
	Raleigh	12/18/09	3/4/10	Bears	Hartberg	4/15/09		FMTTM	Bogota PA	8/14/09	6/30/10	
	Reading JF	12/18/09	3/4/10		Singapore SC	9/1/09	3/1/10		Budapest CC	5/7/09	6/10	
	Richmond Cpx	12/18/09	3/3/10	Beavers	Pittsburgh CSC	7/22/09	6/30/10		Glasgow	6/6/09	5/31/10	
	Riverside AMC	12/23/09	3/4/10	Bugs	Birmingham AL	3/13/10	9/10		Hastings	10/5/09	5/31/10	
	Rochester Cmk	12/18/09	3/4/10		Durban	11/27/09	6/27/10		Kuwait SCK	10/1/08	5/26/10	
	Rockaway AMC	12/18/09	3/4/10		Houston MNS	1/6/10	5/10		New Orleans	11/4/09	3/10/10	
	Rotterdam PN	12/16/09	3/10		Killeen	2/5/10	5/10		Schenectady	7/1/09	6/30/10	
	Sacramento Imx	12/18/09	3/4/10		Kuwait SCK	11/27/09	5/27/10		Speyer Imax	12/18/08	4/1/10	
	Saint Paul AMC	12/18/09	3/4/10		Melbourne MV	4/27/09	6/5/10		FON	Atlanta FMNH	2/12/10	5/2/10
	Saint Petersburg NA	12/16/09	3/10		Portland OMSI	7/3/09	4/1/10		Boston MOS	7/1/09	6/30/10	
	San Antonio San	12/18/09	3/4/10		Poznan CC	9/21/07			Fort Worth	1/1/10	12/31/10	
	San Diego AMC	12/18/09	3/4/10		Sofia CC	9/21/07			Pittsburgh CSC	6/1/09	5/31/10	
	San Diego Reg	12/18/09	3/4/10		Suzhou SCAC	9/20/09	6/10		San Jose Tech	6/12/09	6/11/10	
	San Francisco AMC	12/18/09	3/11/10	CRA	Athens Eug	3/10/10	3/11		Tallahassee CLC	1/1/10	6/30/10	
	San Jose AMC	12/18/09	3/4/10		Guayaquil	3/1/10	2/11		Shari			
	San Jose Rep	12/25/09	3/10		Lucknow	12/15/09	5/10		FSOS			
	Sandy	12/18/09	3/4/10		Sioux Falls	6/1/09	5/31/10		GC	Baltimore MSC	1/5/10	3/5/10
	Santa Clara AMC	12/18/09	3/4/10	D&W3D	Amneville	6/1/09	12/10		Columbus GA	2/19/10	7/31/10	
	Sao Paulo	12/18/09	3/10		Barcelona	12/16/09	12/31/10		Grand Canyon DCI	11/1/99	12/10	
	Seattle PSC 2	12/18/09	3/2/10		Berlin CS	3/13/08	12/10		Albuquerque NMMMH3/15/09	9/15/10		
	Seattle TP Reg	12/18/09	3/4/10		Boston NEA	2/16/08	12/10		Amneville	6/30/09	6/29/10	
	Seoul CGV	12/16/09	3/10		Bristol	10/23/09	12/31/10		Kansas City Sci	6/3/09	5/30/10	
	Seoul Wanh CGV	12/16/09	3/10		Copenhagen	4/3/09	12/10		Richmond SMV	1/1/10	4/1/10	
	Shanghai PC	12/25/09	3/10		Copenghagen	4/3/09	12/10		Spokane RP	4/24/09	4/23/10	
	Shobu 109	12/25/09	3/10		Galveston	3/18/09	12/10		Stockholm	5/15/09	5/14/10	
	Simi Valley Reg	12/18/09	3/4/10		Hampton VASC	9/11/09	12/31/10		GP	Tijuana	10/16/09	5/10
	Sofia CC	12/18/09	3/10		Harrisburg	1/5/10	6/30/10		Raleigh	1/10	3/10	
	South Barrington AMC	12/18/09	3/4/10		Madrid	12/16/09	12/31/10		San Diego RHF	2/2/10	6/10	
	South Gate Reg	12/18/09	3/4/10		Nuremberg	3/13/08	12/10		Saint Felicien	5/1/09	5/1/10	
					Paris Geo	6/10/09	12/10		Greece	Guayaquil	3/1/10	2/11

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
HCBTD HeartSon HOTB	Winnipeg	5/1/09	4/30/10	Mummies	Leon Exp	12/1/09	6/30/10	UnderSea	Gatineau	3/1/10	5/31/10
	San Simeon DCI	8/17/96			Quebec	10/28/09	12/1/10		Charleston SC SEC	2/19/10	
	Dollywood	3/31/10	12/31/10		Sioux Falls	6/1/09	5/1/10		Cincinnati MC	2/17/10	
	Hastings	1/25/10	10/10		Sydney WBS	9/2/09	5/1/10		Phoenix ASC	2/13/10	
	New Orleans	1/1/10	12/10		Winnipeg	9/12/09	9/10		Raleigh	1/10	3/10
Hubble3D	Poitiers Imax	2/1/10	1/11	MysticInd	Albuquerque NMMH	9/1/09	3/31/10	UWT3D	Boston NEA	2/12/10	8/12/10
	Sioux Falls	1/24/09	5/22/10		Guayaquil	2/1/10	10/1/10		Chicago MSI	2/26/10	10/26/10
	Denver MNS	3/19/10			Hong Kong SM	2/1/10	8/10		Dearborn	2/17/10	2/14/11
	Raleigh	3/19/10	9/10		Milwaukee	12/1/09	6/10		Garza Garcia	3/25/10	8/10
	San Diego RHF	3/19/10	9/10		Roanoke	1/10			Los Angeles CSC	2/12/10	8/31/10
HumanBod	Spokane RP	3/19/10		NASCAR ND	Tampa Cha	3/25/10	3/11	VanGogh	Melbourne MV	2/19/10	2/11
	Washington NASM	3/19/10			Baltimore MSC	1/6/10	3/4/10		Menlyn	3/1/10	6/1/10
	Bogota Mal	10/31/09	4/30/10		Jersey City	3/18/10	7/30/10		Monterey CA	2/12/10	2/14/11
	Jersey City	2/19/10	6/30/10		Orlando SC	2/13/10	3/30/10		Myrtle Beach DCI	3/19/10	9/10
	Philadelphia	10/14/09	10/10	Niagara	Saint Louis SC	10/14/09	3/20/10		Saint Louis SC	3/5/10	9/6/10
India ITD	Schenectady	8/1/09	7/31/10		Daytona Beach	4/15/04		Vikings VOTDS	Sydney WBS	2/19/10	2/18/11
	Edmonton TWS	10/9/09	10/9/10		New Delhi ICC				Tampa MOSI	3/5/10	8/10
	Riccione	3/8/08	3/1/10		Niagara Can DCI	7/1/86			Vancouver Imx	3/26/10	2/11
	Saint Paul SMM	2/3/10			Niagara NY DCI	5/1/07			Virginia Beach AMSC2/24/10		6/10
	Phoenix ASC	2/13/10		OM OW3D	Victoria DCI	1/15/10	8/14/10		Athens Eug	9/22/09	3/22/10
JGWC JIAC	San Diego RHF	2/1/10	7/10		Galveston	1/1/09	6/30/10	Wildfire WildOcea	Montreal SC	1/13/10	7/10
	Sioux Falls	6/1/09	5/31/10		Katowice CC	1/15/09	6/30/10		Raleigh	9/18/09	3/14/10
	AI Khobar	4/24/09	4/23/10		Lehi	12/1/09	6/30/10		Regina	2/5/10	5/1/10
	Bradford	9/2/09	3/11		Nuremberg	12/1/09	6/30/10		Saint Augustine	2/1/10	4/30/10
	Edmonton TWS	3/14/10	3/11		Poznan CC	10/16/09	12/31/10		Saint Paul SMM	2/3/10	
L&C	Jakarta	4/20/09		Ozarks Pulse	Branson	1/93	12/10	Vulcania WATE	Stockholm	3/1/10	10/10
	Menlyn	11/15/09	6/1/10		Victoria DCI	2/19/10	6/2/10		Hutchinson	1/20/10	6/10
	Paris Geo	10/14/09	10/13/10		Kansas City Sci	1/15/10	3/30/10		Menlyn	11/21/09	6/30/10
	Vancouver TWS	9/30/09	4/10		Sioux Falls	6/1/09	5/1/10		Pittsburgh CSC	11/20/09	6/30/10
	Washington NMNH	1/14/10	6/14/10	Rheged Roar	Victoria DCI	9/18/09	3/30/10		Vulcania	2/22/02	
LivingSe	Boston MOS	7/1/09	6/30/10		Penrith	7/1/00		Wolves WS3D	Katoomba	6/1/97	
	Charleston WV	10/6/07	12/10		Baltimore AMC	1/5/10	3/5/10		Little Rock AEC	2/17/10	
	Corpus Christi	1/10			Nagasaki SM	12/20/09	3/31/10		Albany GA	1/15/10	6/10
	Fort Worth	1/1/10	12/31/10		Seattle PSC 2	1/30/10			Atlanta FMNH	1/1/10	3/30/10
	Memphis Pink	3/6/10	11/12/10	SAA	Louisville SC	9/16/09	5/10		Atlantic City	3/1/10	6/15/10
MagDes MOE	Pittsburgh CSC	6/1/09	5/31/10		Pittsburgh CSC	6/1/08	5/31/10	ZionCany	Bradford	2/15/10	10/10
	Raleigh	9/4/09	5/10		Sioux Falls	1/26/10	5/31/10		Branson	3/15/10	10/10
	Sioux Falls	6/1/09	5/31/10		Pensacola	11/11/09	10/10		Chattanooga	3/3/10	12/31/10
	Tallahassee CLC	9/4/09	3/10		Cleveland	11/2/09	5/10		Davenport	1/13/10	6/30/10
	Mumbai	12/15/09	12/10		Denver MNS	9/18/09	6/30/10		Denver MNS	6/12/09	3/10
LOLL LW	Sioux Falls	6/1/09	5/31/10	SC SeaMonst	Hong Kong SM	3/1/10	9/10		Duluth	3/22/10	11/10
	Loch Lomond	7/24/02			Jackson MS	6/1/09	5/30/10		Galveston	8/1/09	9/10
	Corsicana	1/15/10	12/18/10		Kolkata Cma	10/16/09	4/30/10		Houston MNS	2/1/10	7/1/10
	Hibbing	12/4/09	12/4/10		Lucerne	3/4/10	3/3/11		Karlshamn	2/15/10	10/10
	Ahmedabad	5/25/09	5/24/10	Sharks3D	San Antonio 3D	8/13/09	8/14/10		Lubbock	8/15/09	5/1/10
MOF	Cairo EMA	3/1/10	2/28/11		San Jose Tech	4/4/08	3/31/10	Wolves WS3D	McMinnville	10/7/09	4/10
	Dongguan STM	12/28/09	12/10		Shreveport	1/4/10	1/3/11		Milwaukee	10/2/09	6/10
	Guayaquil	3/1/09	3/1/10		Stockholm	5/16/08	12/10		Myrtle Beach DCI	3/19/10	3/11
	Oakland	1/10			Toyohashi	9/17/09	3/31/10		New Orleans	1/1/10	3/30/10
	San Diego RHF	10/1/09	9/30/10		Alamogordo	1/2/09	12/10		Regina	8/21/09	3/10
MOTGL	Sioux Falls	6/1/09	5/31/10	SM3 Solarmax StarTrek STTM SU	Fort Worth	3/3/10	12/10	Wolves WS3D	Rochester MSC	4/10/09	4/1/10
	McMinnville	10/1/08	9/12/10		Galveston	6/1/09	12/10		San Antonio 3D	3/19/10	11/10
	Pensacola	11/8/96			Gatineau	3/1/10			Singapore DC	1/1/10	4/30/10
	Syracuse	1/6/10	9/10		Hampton VASC	9/11/09	12/10		Syracuse	1/15/10	6/10
	Detroit SC	7/31/08	7/31/10		Hartberg	3/5/09	12/10		Tampa Cha	3/25/10	3/11
MOTN	Duluth	2/09	9/10	TBAA ToFly	Monterey CA	1/9/09	12/10	Wolves WS3D	Valencia Spn	9/30/09	5/30/10
	Gatineau	6/6/08	6/10/10		Nagoya OT	10/1/09	12/13/10		Winnipeg	1/8/10	2/10/11
	Grand Rapids Cel	2/12/10	1/11		Orlando SC	9/19/09	12/10		Zion	7/6/09	6/30/10
	Jersey City	11/13/09	6/10		Phoenix ASC	6/3/09	12/10		Lubbock	12/18/09	6/18/10
	New York AMNH	12/21/09	7/2/10		Saint Augustine	1/20/10	12/31/10		Atlanta FMNH	10/7/09	3/31/10
MTTM	Norwalk	1/15/10	3/18/10	U23D	West Palm Beach Muv	9/14/07	9/22		Kenner	7/1/09	6/30/10
	Pittsburgh CSC	8/26/09	8/10		Oakland	1/10		ZionCany	Omaha Zoo	5/13/09	4/10
	Richmond SMV	1/23/10	6/18/10		Monterey CA	2/5/10			Zion	5/24/94	
	Charleston WV	11/09	5/3/10		Saint Paul SMM	2/3/10					
	Little Rock AEC	3/15/10	3/14/11		Pensacola	1/10	3/10				
Mummie3D	Alamogordo	11/4/09	7/31/10	SupeSpee	Hague	3/22/10	6/21/10				
	Birmingham AL	1/6/10	5/31/10		Oakland	1/10					
	Taichung ST	1/1/10	1/1/11		Warner Robins	7/92					
	Charleston WV	11/1/09	5/3/10		Washington NASM	7/1/76					
	Davenport	2/5/10	6/20/10		Copenhagen	11/1/09	3/31/10				
	Houston MNS	9/1/09	5/1/10		Davenport	2/1/10	3/4/10				

March 2010 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Ahmedabad	MagDes	5/25/09	5/24/10	Bogota Mal	HumanBod	10/31/09	4/30/10	Columbus ETC AMCAIW		3/5/10	3/10
Al Khobar	JTM	4/24/09	4/23/10	Bogota PA	Avatar	12/18/09	3/10		Avatar	12/18/09	3/4/10
Alamogordo	FightPil	1/6/10	3/19/10		FMTTM	8/14/09	6/30/10	Columbus GA	GC	2/19/10	7/31/10
	MTTM	11/4/09	7/31/10	Boise Reg	AIW	3/5/10	3/10	Columbus LTC AMCAIW		3/5/10	3/10
	Sharks3D	1/2/09	12/10		Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/4/10
Albany GA	WildOcea	1/15/10	6/10	Boston MOS	Arabia3D	2/24/10	2/11	Concord AMC	AIW	3/5/10	3/10
Albany NY Reg	AIW	3/5/10	3/10		FON	7/1/09	6/30/10		Avatar	12/18/09	3/4/10
Albuquerque NMMH	Avatar	12/18/09	3/4/10		L&C	7/1/09	6/30/10	Copenhagen	D&W3D	4/3/09	12/10
	DinoAliv	9/1/09		Boston NEA	Avatar	3/5/10			U23D	11/1/09	3/31/10
	3/31/10				D&W3D	2/16/08	12/10	Corpus Christi	FightPil	2/3/05	5/10
	GCA	3/15/09	9/15/10		UWT3D	2/12/10	8/12/10		L&C	1/10	
	Mummies	9/1/09	3/31/10	Bradford	JTM	9/2/09	3/11	Corsicana	LW	1/15/10	12/18/10
Alexandria AMC	Avatar	12/18/09	3/4/10		WildOcea	2/15/10	10/10	Council Bluffs Ker	AIW	3/5/10	3/10
Alhambra Reg	AIW	3/5/10	3/10	Branson	Ozarks	1/93	12/10		Avatar	12/18/09	3/4/10
	Avatar	12/23/09	3/4/10		WildOcea	3/15/10	10/10	Covina AMC	AIW	3/5/10	3/10
Aliso Viejo Reg	AIW	3/5/10	3/10	Bristol	D&W3D	10/23/09	12/31/10		Avatar	12/18/09	3/4/10
	Avatar	12/18/09	3/4/10	Brooklyn SB Reg	AIW	3/5/10	3/10	Cuernavaca Cmx	AIW	3/5/10	3/10
Altamonte AMC	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10	Cupertino AMC	AIW	3/5/10	3/10
	Avatar	12/18/09	3/4/10	Bucharest CC	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10
Amneville	D&W3D	6/1/09	12/10		Avatar	12/6/09	3/10	Curitiba	AIW	3/5/10	3/10
	GCA	6/30/09	6/29/10	Budapest CC	AIW	3/5/10	3/10		Avatar	12/18/09	3/10
Amsterdam PN	AIW	3/5/10	3/10		Avatar	12/6/09	3/10	Daegu CGV	Avatar	12/16/09	3/10
	Avatar	12/16/09	3/10	Buenos Aires NA	FMTTM	5/7/09	6/10	Dallas Cmk	AIW	3/5/10	3/10
Anaheim	Avatar	12/18/09	3/11/10		AIW	3/5/10	3/10		Avatar	12/18/09	3/10
Apple Valley Imx	AIW	3/5/10	3/10		Avatar	12/25/09	3/10	Danvers AMC	AIW	3/5/10	3/10
	Avatar	12/18/09	3/4/10	Buford Reg	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10
Arcadia AMC	Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/4/10	Davenport	ALBT	2/10/10	
Athens Eug	CRA	3/10/10	3/11	Burbank AMC	AIW	3/5/10	3/10		Mummie3D	2/5/10	6/20/10
	VanGogh	9/22/09	3/22/10		Avatar	12/18/09	3/4/10		U23D	2/1/10	3/4/10
Atlanta FMNH	Arabia3D	3/12/10	3/11	Cairo EMA	MOE	3/1/10	2/28/11		WildOcea	1/13/10	6/30/10
	FON	2/12/10	5/2/10	Calgary Cpx	AIW	3/5/10	3/10	Dayton	FightPil	12/3/04	5/28/10
	WildOcea	1/1/10	3/30/10		Avatar	12/18/09	3/3/10	Daytona Beach	NASCAR	4/15/04	
	WS3D	10/7/09	3/31/10	Calgary TWS	Animalop	10/31/09	10/10	Dearborn	AIW	3/5/10	3/10
Atlantic City	AIW	3/5/10	3/10		DinoAliv	4/1/09	4/1/10		UWT3D	2/17/10	2/14/11
	WildOcea	3/1/10	6/15/10	Camarillo Reg	AIW	3/5/10	3/10	Deer Park Reg	AIW	3/5/10	3/10
Auburn Hills AMC	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/4/10
	Avatar	12/18/09	3/4/10	Cardiff Ode	Avatar	12/23/09	3/4/10	Denver CC Reg	AIW	3/5/10	3/10
Auckland Sky	AIW	3/5/10	3/10	Cathedral City	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10
	Avatar	12/16/09	3/10		Avatar	12/18/09	3/2/10	Denver MNS	Arabia3D	2/24/10	2/11
Augusta Reg	AIW	3/5/10	3/10	Changchun Wan	Avatar	12/25/09	3/10		Hubble3D	3/19/10	
	Avatar	12/18/09	3/4/10	Changsha Wan	Avatar	12/25/09	3/10		SeaMonst	9/18/09	6/30/10
Austin	AIW	3/5/10	3/10	Chantilly	FightPil	12/10/04	5/10		WildOcea	6/12/09	3/10
	Arabia3D	2/12/10	2/11	Charleston SC SEC	AIW	3/5/10	3/10	Des Moines	Dolphins	1/6/10	10/10
Aventura AMC	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10	Detroit SC	Animalop	3/18/09	3/13/10
	Avatar	12/18/09	3/4/10		UnderSea	2/19/10			Arabia3D	3/3/10	3/10
Baltimore AMC	Avatar	12/18/09	3/4/10	Charleston WV	Alps	3/6/10	8/7/10		MOTGL	7/31/08	7/31/10
	Roar	1/5/10	3/5/10		L&C	10/6/07	12/10	Doha VSM	AIW	3/5/10	3/10
Baltimore MSC	AIW	3/5/10	3/10		MOTN	11/09	5/3/10		Avatar	12/16/09	3/10
	GC	1/5/10	3/5/10	Charlotte Reg	Mummie3D	11/1/09	5/3/10	Dollywood	HeartSon	3/31/10	12/31/10
	MysticInd	1/6/10	3/4/10		AIW	3/5/10	3/10	Dongguan STM	MOE	12/28/09	12/10
Bangkok	Avatar	12/16/09	3/10		Avatar	12/18/09	3/4/10	Dongguan Wan	Avatar	12/25/09	3/10
Barakaldo Yel	AIW	3/5/10	3/10	Chattanooga	WildOcea	3/3/10	12/31/10	Dubai IBSM	Avatar	12/16/09	3/10
Barcelona	AIW	3/5/10	3/10	Cherry Hill AMC	AIW	3/5/10	3/10	Dublin Reg	AIW	3/5/10	3/10
	D&W3D	12/16/09	12/31/10		Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/10
Batavia GQT	AIW	3/5/10	3/10	Chicago Imx	AIW	3/5/10	3/10	Duluth	DinoAliv	11/26/09	6/1/10
Beijing CFM	Avatar	12/25/09	3/10		Avatar	12/18/09	3/4/10		MOTGL	2/09	9/10
Beijing UME	Avatar	12/25/09	3/10	Chicago MSI	UWT3D	2/26/10	10/26/10		WildOcea	3/22/10	11/10
Beijing Wan	Avatar	12/25/09	3/10	Cincinnati MC	UnderSea	2/17/10		Durban	Avatar	12/18/09	3/10
Bellevue LSC	AIW	3/5/10	3/10	Cincinnati NA	AIW	3/5/10	3/10		Bugs	11/27/09	6/27/10
	Avatar	12/18/09	3/4/10	City of Industry AMC		Avatar	12/18/09	Edina AMC	AIW	3/5/10	3/10
Bensalem AMC	AIW	3/5/10	3/10		3/4/10				Avatar	12/18/09	3/4/10
	Avatar	12/18/09	3/4/10	Cleveland	SeaMonst	11/2/09	5/10	Edmonton Cpx	AIW	3/5/10	3/10
Berlin CS	Avatar	12/16/09	3/10	Col Springs Cmk	AIW	3/5/10	3/10		Avatar	12/18/09	3/3/10
	D&W3D	3/13/08	12/10	Colleyville	Avatar	12/18/09	3/4/10	Edmonton TWS	India	10/9/09	10/9/10
Birmingham AL	Bugs	3/13/10	9/10	Columbia AMC	AIW	3/5/10	3/10		JTM	3/14/10	3/11
	DinoAliv	12/17/09	3/31/10		Avatar	12/18/09	3/4/10	Eindhoven PN	AIW	3/5/10	3/10
	MTTM	1/6/10	5/31/10	Columbus COSI	Animalop	9/17/09	6/17/10	El Dorado Hills Reg	AIW	3/5/10	3/10

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Elizabeth AMC	Avatar	12/18/09	3/4/10		D&W3D	9/11/09	12/31/10	Kenner	WS3D	7/1/09	6/30/10
	AIW	3/5/10	3/10		Sharks3D	9/11/09	12/10	Kennesaw AMC	AIW	3/5/10	3/10
Emeryville AMC	Avatar	12/18/09	3/4/10	Harahan AMC	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10
Escondido Reg	Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/4/10	Kent AMC	AIW	3/5/10	3/10
	AIW	3/5/10	3/10	Harrisburg	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10
Evansville Sho	Avatar	12/18/09	3/4/10		Animalop	9/8/09	9/10	Kiev KT	Avatar	12/18/09	3/10
Fairfield Reg	AIW	3/5/10	3/10		D&W3D	1/5/10	6/30/10	Killeen	Animalop	5/1/09	4/30/10
	Avatar	12/18/09	3/4/10	Hartberg	Bears	4/15/09			Bugs	2/5/10	5/10
Fitchburg Ker	AIW	3/5/10	3/10		Sharks3D	3/5/09	12/10	King of Prussia Reg	AIW	3/5/10	3/10
	Avatar	12/18/09	3/4/10	Hastings	FMTTM	10/5/09	5/31/10		Avatar	12/18/09	3/4/10
Fort Lauderdale	Avatar	12/18/09	3/4/10		HOTB	1/25/10	10/10	Knoxville Reg	AIW	3/5/10	3/10
	AfricAdv	1/18/08	6/30/10	Henderson Reg	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10
	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10	Kolkata Cma	SeaMonst	10/16/09	4/30/10
	Arabia3D	2/12/10	2/11	Hibbing	LW	12/4/09	12/4/10	Kolkata SC	Dolphins	12/15/09	5/15/10
Fort Myers Reg	AIW	3/5/10	3/10	Highlands Ranch AMC	AIW	3/5/10		Krakow CC	AIW	3/5/10	3/10
	Avatar	12/18/09	3/4/10		3/10				Avatar	12/25/09	3/10
Fort Worth	Alps	8/8/09	8/7/10		Avatar	12/18/09	3/4/10	Kunming	Avatar	12/25/09	3/10
	Animalop	11/23/09	11/20/10	Hodgkins AMC	AIW	3/5/10	3/10	Kuwait 360	AIW	3/5/10	3/10
	FON	1/1/10	12/31/10		Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/10
	L&C	1/1/10	12/31/10	Homestead AMC	AIW	3/5/10	3/10	Kuwait SCK	Bugs	11/27/09	5/27/10
	Sharks3D	3/3/10	12/10		Avatar	12/18/09	3/4/10		FMTTM	10/1/08	5/26/10
Fresno Reg	AIW	3/5/10	3/10	Hong Kong BEA	Avatar	12/16/09	3/10	Lacey Reg	AIW	3/5/10	3/10
	Avatar	12/18/09	3/4/10	Hong Kong SM	DinoAliv	1/1/10	8/10		Avatar	12/18/09	3/4/10
Frisco AMC	Avatar	12/18/09	3/4/10		Mummies	2/1/10	8/10	Langley Cpx	AIW	3/5/10	3/10
Galveston	ATSOT	11/25/09	9/10		SeaMonst	3/1/10	9/10		Avatar	12/18/09	3/3/10
	D&W3D	3/18/09	12/10	Hong Kong UA	AIW	3/5/10	3/10	Lansing Cel	AIW	3/5/10	3/10
	DinoAliv	6/15/09	3/31/10		Avatar	12/16/09	3/10		Avatar	2/11/10	
	OW3D	1/1/09	6/30/10	Honolulu Reg	AIW	3/5/10	3/10	Las Vegas Bre	AIW	3/5/10	3/10
	Sharks3D	6/1/09	12/10		Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/4/10
	WildOcea	8/1/09	9/10	Hooksett Zya	AIW	3/5/10	3/10	Las Vegas RR Reg	AIW	3/5/10	3/10
Garland AMC	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/4/10
	Avatar	12/18/09	3/4/10	Houston GP AMC	AIW	3/5/10	3/10	Las Vegas SA Reg	AIW	3/5/10	3/10
Garza Garcia	Alps	1/15/10	5/31/10		Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/4/10
	UWT3D	3/25/10	8/10	Houston MNS	Bugs	1/6/10	5/10	Lehi	OW3D	12/1/09	6/30/10
Gateshead Ode	Avatar	12/23/09	3/4/10		Mummie3D	9/1/09	5/1/10	Leon Exp	Mummie3D	12/1/09	6/30/10
Gatineau	MOTGL	6/6/08	6/10/10		WildOcea	2/1/10	7/1/10	Lincolnshire Reg	AIW	3/5/10	3/10
	Sharks3D	3/1/10		Houston Reg	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10
	U23D	3/1/10	5/31/10		Avatar	12/18/09	3/4/10	Little Rock AEC	Animalop	1/1/10	1/1/11
Glasgow	Avatar	1/2/10	3/4/10	Hutchinson	Extreme	1/20/10	5/1/10		MOTN	3/15/10	3/14/11
	FMTTM	6/6/09	5/31/10		Vikings	1/20/10	6/10	Little Rock DT	Wildfire	2/17/10	
Glendale AMC	AIW	3/5/10	3/10	Hyderabad	AIW	3/5/10	3/10		AIW	3/5/10	3/10
	Avatar	12/23/09	3/4/10		Avatar	12/25/09	3/10		Avatar	12/18/09	3/4/10
Gloucester Cpx	AIW	3/5/10	3/10	Ilsan CGV	Avatar	12/16/09	3/10	Livonia AMC	AIW	3/5/10	3/10
	Avatar	12/18/09	3/3/10	Independence AMC	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10
Grand Blanc NCG	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10	Loch Lomond	LOLL	7/24/02	
	Avatar	12/18/09	3/4/10	Indianapolis Ker	AIW	3/5/10	3/10	Lodz CC	AIW	3/5/10	3/10
Grand Canyon DCI	GC	11/1/99	12/10		Avatar	12/18/09	3/4/10		Avatar	12/25/09	3/10
Grand Rapids Cel	AIW	3/5/10	3/10	Irvine Reg	AIW	3/5/10	3/10	London BFI	Avatar	12/23/09	3/4/10
	MOTGL	2/12/10	1/11		Avatar	12/18/09	3/4/10	Long Beach Reg	AIW	3/5/10	3/10
Graz CX	AIW	3/5/10	3/10	Istanbul AFM	Avatar	12/18/09	3/10		Avatar	12/18/09	3/4/10
	Avatar	12/18/09	3/10	Jackson MS	SeaMonst	6/1/09	5/30/10	Los Angeles CC AMC	AIW	3/5/10	
Greenwich Ode	Avatar	12/23/09	3/6/10	Jacksonville AMC	AIW	3/5/10	3/10		3/10		
Guadalajara Cpl	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10	Los Angeles CSC	Avatar	12/18/09	3/4/10
	Avatar	12/16/09	3/10	Jakarta	JTM	4/20/09			UWT3D	2/12/10	8/31/10
Guatemala City Alb	AIW	3/5/10	3/10	Jersey City	HumanBod	2/19/10	6/30/10	Los Angeles NA	AIW	3/5/10	3/10
	Avatar	12/18/09	3/10		MOTGL	11/13/09	6/10		Avatar	12/18/09	3/4/10
Guayaquil	Animalop	1/1/10	1/1/11		MysticInd	3/18/10	7/30/10	Los Angeles UC AMC	AIW	3/5/10	
	CRA	3/1/10	2/11	Juarez Cpl	AIW	3/5/10	3/10		3/10		
	Greece	3/1/10	2/11		Avatar	12/16/09	3/10		Avatar	12/18/09	3/4/10
	MOE	3/1/09	3/1/10	Kansas City AMC	AIW	3/5/10	3/10	Louisville NA	AIW	3/5/10	3/10
	Mummies	2/1/10	10/1/10		Avatar	12/18/09	3/4/10	Louisville SC	Animalop	11/19/08	6/30/10
Gwangju CGV	AIW	3/5/10	3/10	Kansas City Sci	GCA	6/3/09	5/30/10		SAA	9/16/09	5/10
	Avatar	12/16/09	3/10		RATW	1/15/10	3/30/10	Lubbock	Arabia3D	2/19/10	2/11
Hague	Supespee	3/22/10	6/21/10	Karlshamn	WildOcea	2/15/10	10/10		WildOcea	8/15/09	5/1/10
Halifax	AIW	3/5/10	3/10	Katoomba	WATE	6/1/97			Wolves	12/18/09	6/18/10
	Avatar	12/18/09	3/4/10	Katowice CC	AIW	3/5/10	3/10	Lucerne	Animalop	6/1/09	5/31/10
Hamilton AMC	AIW	3/5/10	3/10		Avatar	12/25/09	3/10		SeaMonst	3/4/10	3/3/11
	Avatar	12/18/09	3/4/10		OW3D	1/15/09	6/30/10	Lucknow	CRA	12/15/09	5/10
Hampton AMC	Avatar	12/18/09	3/4/10	Kawasaki 109	AIW	3/5/10	3/10	Madrid	AIW	3/5/10	3/10
Hampton VASC	AIW	3/5/10	3/10		Avatar	12/25/09	3/10		D&W3D	12/16/09	12/31/10

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Malaga Yel	AIW	3/5/10	3/10	New Brunswick AMC	AIW	3/5/10		Phoenix DR AMC	UnderSea	2/13/10	
Manchester NA	AIW	3/5/10	3/10		3/10			AIW	3/5/10	3/10	
	Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/4/10
Manchester Ode	Avatar	12/18/09	3/10	New Delhi ICC	ND			Phoenix DV AMC	AIW	3/5/10	3/10
Manila CC SM	AIW	3/5/10	3/10	New Orleans	DinoAliv	4/1/09	6/30/10		Avatar	12/18/09	3/4/10
	Avatar	12/18/09	3/10		FMTTM	11/4/09	3/10/10	Pittsburgh CSC	Animalop	1/1/10	1/1/11
Manila NE SM	AIW	3/5/10	3/10		HOTB	1/1/10	12/10		Beavers	7/22/09	6/30/10
	Avatar	12/16/09	3/10		WildOcea	1/1/10	3/30/10		FON	6/1/09	5/31/10
McMinnville	FightPil	3/21/07	5/10	New Rochelle Reg	AIW	3/5/10	3/10		L&C	6/1/09	5/31/10
	MOF	10/1/08	9/12/10		Avatar	12/18/09	3/4/10		MOTGL	8/26/09	8/10
	WildOcea	10/7/09	4/10	New York 34 AMC	Avatar	12/18/09	3/4/10		SAA	6/1/08	5/31/10
Melbourne HCL	AIW	3/5/10	3/10	New York AMNH	MOTGL	12/21/09	7/2/10		VOTDS	11/20/09	6/30/10
	Avatar	12/16/09	3/10	New York Emp AMC	AIW	3/5/10	3/10	Poitiers Imax	HOTB	2/1/10	1/11
Melbourne MV	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10	Portage GQT	AIW	3/5/10	3/10
	Avatar	12/16/09	3/4/10	New York LS AMC	AIW	3/5/10	3/10	Portland OMSI	Bugs	7/3/09	4/1/10
	Bugs	4/27/09	6/5/10		Avatar	12/18/09	3/4/10		DinoAliv	12/22/09	9/1/10
	DinoAliv	1/1/10	7/1/10	Newport AMC	AIW	3/5/10	3/10	Poznan CC	AIW	3/5/10	3/10
	UWT3D	2/19/10	2/11		Avatar	12/18/09	3/4/10		Avatar	12/25/09	3/10
Memphis Pink	L&C	3/6/10	11/12/10	Niagara Can DCI	Extreme	3/11/10	9/10		Bugs	9/21/07	
Menlyn	Avatar	12/18/09	3/10		Niagara	7/1/86			OW3D	10/16/09	12/31/10
	JTM	11/15/09	6/1/10	Niagara NY DCI	Niagara	5/1/07		Prague CC	AfricAdv	7/1/09	6/30/10
	UWT3D	3/1/10	6/1/10	Noblesville GQT	AIW	3/5/10	3/10		AIW	3/5/10	3/10
	VOTDS	11/21/09	6/30/10	Norwalk	DS3D	6/19/09	3/18/10		Avatar	12/16/09	3/10
Mesa DT	AIW	3/5/10	3/10		MOTGL	1/15/10	3/18/10	Providence NA	AIW	3/5/10	3/10
	Avatar	12/18/09	3/4/10	Nuremberg	D&W3D	3/13/08	12/10		Avatar	12/18/09	3/4/10
Mesquite AMC	Avatar	12/18/09	3/4/10		OW3D	12/1/09	6/30/10	Quebec	Avatar	12/18/09	3/10
Methuen AMC	AIW	3/5/10	3/10	Oakland	DinoAliv	1/10			DinoAliv	2/8/10	12/31/10
	Avatar	12/18/09	3/10		MOE	1/10			Mummie3D	10/28/09	12/1/10
Mexico City Per Cpl	AIW	3/5/10	3/10		Solarmax	1/10		Raleigh	AIW	3/5/10	3/10
	Avatar	12/16/09	3/10		TBAA	1/10			Arabia3D	2/17/10	2/11
Mexico City Uni Cpl	AIW	3/5/10	3/10	Oklahoma City AMC	Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/4/10
	Avatar	12/16/09	3/10	Oklahoma City SMO	Everest	3/1/10	2/11		GP	1/10	3/10
Midlothian Reg	AIW	3/5/10	3/10		FightPil	12/15/09	8/15/10		Hubble3D	3/19/10	9/10
	Avatar	12/18/09	3/4/10	Olathe AMC	Avatar	12/18/09	3/4/10		L&C	9/4/09	5/10
Milwaukee	Mummies	12/1/09	6/10	Oldsmar AMC	AIW	3/5/10	3/10		UnderSea	1/10	3/10
	WildOcea	10/2/09	6/10		Avatar	12/18/09	3/4/10		VanGogh	9/18/09	3/14/10
Mississauga Cpx	AIW	3/5/10	3/10	Omaha Zoo	WS3D	5/13/09	4/10	Reading JF	AIW	3/5/10	3/10
	Avatar	12/18/09	3/3/10	Ontario Reg	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10
Mobile	DinoAliv	1/13/10	6/30/10		Avatar	12/18/09	3/4/10	Reading RCT	AIW	3/5/10	3/10
Monterey CA	Sharks3D	1/9/09	12/10	Orange Park AMC	AIW	3/5/10	3/10	Regina	VanGogh	2/5/10	5/1/10
	StarTrek	2/5/10			Avatar	12/18/09	3/4/10		WildOcea	8/21/09	3/10
	UWT3D	2/12/10	2/14/11	Orlando AMC	AIW	3/5/10	3/10	Reno Fleisch	DinoAliv	9/1/09	3/1/10
Monterrey Cpl	AIW	3/5/10	3/10		Avatar	12/23/09	3/4/10	Riccione	ITD	3/8/08	3/1/10
	Avatar	12/16/09	3/10	Orlando P Reg	AIW	3/5/10	3/10	Richmond Cpx	AIW	3/5/10	3/10
Montreal Cpx	Avatar	12/18/09	3/3/10		Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/3/10
Montreal SC	Avatar	12/18/09	3/10	Orlando SC	Amazon	3/12/10	9/11/10	Richmond SMV	Arabia3D	2/14/10	9/18/10
	VanGogh	1/13/10	7/10		MysticInd	2/13/10	3/30/10		GCA	1/1/10	4/1/10
Morrow AMC	Avatar	12/18/09	3/10		Sharks3D	9/19/09	12/10		MOTGL	1/23/10	6/18/10
Moscow NA	AIW	3/5/10	3/10	Orlando WL Reg	AIW	3/5/10	3/10	Riverside AMC	AIW	3/5/10	3/10
	Avatar	12/16/09	3/10		Avatar	12/18/09	3/4/10		Avatar	12/23/09	3/4/10
Moscow Nes	AIW	3/5/10	3/10	Osaka 109	AIW	3/5/10	3/10	Roanoke	AJ	1/10	
	Avatar	12/16/09	3/10		Avatar	12/25/09	3/10		Mummies	1/10	
	DinoAliv	1/1/10	6/15/10	Oviedo Yel	AIW	3/5/10	3/10	Rochester Cmk	AIW	3/5/10	3/10
Mumbai	AIW	3/5/10	3/10	Paramus AMC	Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/4/10
	Avatar	12/25/09	3/10	Paris Gau	Avatar	12/16/09	3/10	Rochester MSC	WildOcea	4/10/09	4/1/10
	Everest	12/15/09	12/10	Paris Geo	D&W3D	6/10/09	12/10	Rockaway AMC	Avatar	12/18/09	3/4/10
	LivingSe	12/15/09	12/10		JTM	10/14/09	10/13/10	Rotterdam PN	AIW	3/5/10	3/10
Myrtle Beach DCI	DinoAliv	2/18/09	3/19/10	Parker	D&W3D	2/6/10	12/31/10		Avatar	12/16/09	3/10
	UWT3D	3/19/10	9/10	Penrith	Rhedged	7/1/00		Saco Zya	AIW	3/5/10	3/10
	WildOcea	3/19/10	3/11	Pensacola	FightPil	4/11/07	5/10	Sacramento Imx	AIW	3/5/10	3/10
Nagasaki SM	Roar	12/20/09	3/31/10		MOF	11/8/96			Avatar	12/18/09	3/4/10
Nagoya OT	AIW	3/5/10	3/10		SC	11/11/09	10/10		D&W3D	9/2/09	12/10
	Avatar	12/25/09	3/10		SU	1/10	3/10	Saint Augustine	Sharks3D	1/20/10	12/31/10
	Sharks3D	10/1/09	12/13/10	Perm	AIW	3/5/10	3/10		VanGogh	2/1/10	4/30/10
Nashville Reg	AIW	3/5/10	3/10		Avatar	12/16/09	3/10	Saint Félicien	GreatNor	5/1/09	5/1/10
	Avatar	12/18/09	3/4/10	Perth HCL	AIW	3/5/10	3/10	Saint Louis SC	MysticInd	10/14/09	3/20/10
Natick JF	AIW	3/5/10	3/10		Avatar	12/16/09	3/10		UWT3D	3/5/10	9/6/10
	Avatar	12/18/09	3/4/10	Philadelphia	HumanBod	10/14/09	10/10	Saint Louis Weh	AIW	3/5/10	3/10
National City AMC	AIW	3/5/10	3/10	Phoenix ASC	JGWC	2/13/10		Saint Paul AMC	AIW	3/5/10	3/10
	Avatar	12/18/09	3/4/10		Sharks3D	6/3/09	12/10		Avatar	12/18/09	3/4/10

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Saint Paul SMM	AEK	2/3/10			MOE	6/1/09	5/31/10		Avatar	12/18/09	3/4/10
	Arabia3D	3/12/10	3/11		Mummie3D	6/1/09	5/1/10	Toyohashi	SeaMonst	9/17/09	3/31/10
	ITD	2/3/10			RATW	6/1/09	5/1/10	Tukwila AMC	AIW	3/5/10	3/10
	STTM	2/3/10			SAA	1/26/10	5/31/10		Avatar	12/18/09	3/4/10
	VanGogh	2/3/10		Sofia CC	AIW	3/5/10	3/10	Tulsa Cmk	AIW	3/5/10	3/10
Saint Petersburg NAAIW		3/5/10	3/10		Avatar	12/18/09	3/10		Avatar	12/18/09	3/10
	Avatar	12/16/09	3/10		Bugs	9/21/07		Ufa ZAO	Avatar	12/16/09	3/10
San Antonio 2D	AIW	3/5/10	3/10	South Barrington AMC	Avatar		12/18/09	Valencia Spn	Animalop	12/19/09	12/19/10
	Alamo					3/4/10			WildOcea	9/30/09	5/30/10
San Antonio 3D	AfricAdv	2/24/10		South Gate Reg	AIW	3/5/10	3/10	Vancouver Imx	UWT3D	3/26/10	2/11
	AIW	3/5/10			Avatar	12/18/09	3/4/10	Vancouver TWS	JTM	9/30/09	4/10
	D&W3D	8/13/09	12/10	South Miami AMC	AIW	3/5/10	3/10	Victoria DCI	OM	1/15/10	8/14/10
	SeaMonst	8/13/09	8/14/10		Avatar	12/18/09	3/4/10		Pulse	2/19/10	6/2/10
	WildOcea	3/19/10	11/10	Speyer Imax	FMTTM	12/18/08	4/1/10		RATW	9/18/09	3/30/10
San Antonio San	AIW	3/5/10	3/10	Spokane AMC	AIW	3/5/10	3/10	Vienna CX	AIW	3/5/10	3/10
	Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/10
San Diego AMC	AIW	3/5/10	3/10	Spokane RP	Amazon	8/21/09	9/14/10	Virginia Beach AMC	AIW	3/5/10	3/10
	Avatar	12/18/09	3/4/10		GCA	4/24/09	4/23/10		Avatar	12/18/09	3/4/10
San Diego Reg	AIW	3/5/10	3/10		Hubble3D	3/19/10		Virginia Beach AMSC	D&W3D		1/1/10
	Avatar	12/18/09	3/4/10	Sterling Hts AMC	AIW	3/5/10	3/10			6/30/10	
San Diego RHF	Animalop	12/13/08	12/12/10		Avatar	12/18/09	3/4/10		UWT3D	2/24/10	6/10
	Dolphins	2/1/10	7/10	Stockholm	GCA	5/15/09	5/14/10	Vulcania	Vulcania	2/22/02	
	GP	2/2/10	6/10		SeaMonst	5/16/08	12/10	Warner Robins	ToFly	7/92	
	Hubble3D	3/19/10	9/10		VanGogh	3/1/10	10/10	Warsaw CC	AIW	3/5/10	3/10
	JIAC	2/1/10	7/10	Stockton Reg	AIW	3/5/10	3/10		Avatar	12/25/09	3/10
	MOE	10/1/09	9/30/10		Avatar	12/18/09	3/4/10	Washington NASM	3DSun	3/14/09	3/13/10
San Francisco AMC	Avatar	12/18/09	3/11/10	Stony Brook AMC	AIW	3/5/10	3/10		FightPil	3/11/05	5/10
San Jose AMC	Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/4/10		Hubble3D	3/19/10	
San Jose Rep	Avatar	12/25/09	3/10	Sudbury	DinoAliv	2/3/10	9/30/10		ToFly	7/1/76	
San Jose Tech	Arabia3D	2/12/10	2/11	Sugar Land AMC	AIW	3/5/10	3/10	Washington NMNH	JTM	1/14/10	6/14/10
	FON	6/12/09	6/11/10		Avatar	12/18/09	3/4/10	Wauwatosa AMC	Avatar	12/18/09	3/4/10
	SeaMonst	4/4/08	3/31/10	Suzhou SCAC	Bugs	9/20/09	6/10	West Nyack Imx	AIW	3/5/10	3/10
San Simeon DCI	HCBTD	8/17/96		Sydney HCL	Avatar	12/16/09	3/10		Avatar	12/18/09	3/4/10
Sandy	AIW	3/5/10	3/10	Sydney WBS	AIW	3/5/10	3/10	West Palm Beach Muv	AIW	3/5/10	
	Avatar	12/18/09	3/4/10		Avatar	12/16/09	3/9/10			3/10	
Santa Clara AMC	AIW	3/5/10	3/10		DinoAliv	8/21/09	3/31/10		Avatar	12/18/09	3/4/10
	Avatar	12/18/09	3/4/10		Mummie3D	9/2/09	5/1/10	West Palm Beach Muvl	SM3		9/14/07
Sao Paulo	AIW	3/5/10	3/10		UWT3D	2/19/10	2/18/11			9/22	
	Avatar	12/18/09	3/10	Syracuse	MOF	1/6/10	9/10	Westminster Orc AMC	AIW	3/5/10	
Schenectady	FMTTM	7/1/09	6/30/10		WildOcea	1/15/10	6/10		3/10		
	HumanBod	8/1/09	7/31/10	Taichung ST	MTTM	1/1/10	1/1/11		Avatar	12/18/09	3/4/10
Seattle PSC 2	AIW	3/5/10	3/10	Taipei Mir	Avatar	12/18/09	3/10	Westminster Pro AMC	AIW	3/5/10	
	Avatar	12/18/09	3/2/10	Taipei Vie	Avatar	12/18/09	3/10		3/10		
	RovMars	1/30/10		Tallahassee AMC	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10
Seattle TP Reg	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10	White Plains NA	AIW	3/5/10	3/10
	Avatar	12/18/09	3/4/10	Tallahassee CLC	FON	1/1/10	6/30/10		Avatar	12/23/09	3/4/10
Seoul CGV	AIW	3/5/10	3/10		L&C	9/4/09	3/10	Williamsville Reg	AIW	3/5/10	3/10
	Avatar	12/16/09	3/10	Tampa AMC	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10
Seoul Wanh CGV	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10	Wimbledon Ode	Avatar	12/23/09	3/4/10
	Avatar	12/16/09	3/10	Tampa Cha	DinoAliv	3/25/10	3/11	Winnipeg	Greece	5/1/09	4/30/10
Shanghai PC	Avatar	12/25/09	3/10		Mummies	3/25/10	3/11		Mummie3D	9/12/09	9/10
Shanghai STM 3D	AlienAdv	6/15/09	6/14/10		WildOcea	3/25/10	3/11		WildOcea	1/8/10	2/10/11
Shari	FSOS			Tampa MOSI	FightPil	9/18/09	5/10	Woodbridge AMC	AIW	3/5/10	3/10
Shobu 109	AIW	3/5/10	3/10		UWT3D	3/5/10	8/10		Avatar	12/18/09	3/4/10
	Avatar	12/25/09	3/10	Tarentum Cmk	AIW	3/5/10	3/10	Woodbridge Cpx	AIW	3/5/10	3/10
Shreveport	SeaMonst	1/4/10	1/3/11		Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/3/10
Simi Valley Reg	AIW	3/5/10	3/10	Temecula Reg	AIW	3/5/10	3/10	Woodland Hills AMC	AIW	3/5/10	
	Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/4/10		3/10		
Singapore DC	WildOcea	1/1/10	4/30/10	Tempe Har	Avatar	12/18/09	3/4/10		Avatar	12/18/09	3/4/10
Singapore SC	Bears	9/1/09	3/1/10	Tianjin CFC	Avatar	12/25/09	3/10	Woodridge Cmk	AIW	3/5/10	3/10
Sioux Falls	Alps	6/1/09	5/31/10	Tigard Reg	AIW	3/5/10	3/10		Avatar	12/18/09	3/4/10
	Amazon	6/1/09	5/31/10		Avatar	12/18/09	3/4/10	Wuhan Lark	Avatar	12/25/09	3/10
	Animalop	1/23/10	5/21/10	Tijuana	GCA	10/16/09	5/10	Wuxi BW	Avatar	12/25/09	3/10
	CRA	6/1/09	5/31/10	Toluca Cpl	AIW	3/5/10	3/10	Ypsilanti NA	AIW	3/5/10	3/10
	DinoAliv	6/1/09	5/1/10		Avatar	12/16/09	3/10		Avatar	12/18/09	3/4/10
	Dolphins	6/1/09	5/31/10	Tomball San	AIW	3/5/10	3/10	Zion	WildOcea	7/6/09	6/30/10
	Everest	6/1/09	5/31/10		Avatar	12/18/09	3/4/10		ZionCany	5/24/94	
	HOTB	1/24/09	5/22/10	Toronto Cpx	AIW	3/5/10	3/10				
	JIAC	6/1/09	5/31/10		Avatar	12/18/09	3/4/10				
	L&C	6/1/09	5/31/10	Toronto OP	AlIA3D	10/09	5/10/10				
	LivingSe	6/1/09	5/31/10	Torrance AMC	AIW	3/5/10	3/10				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
3DSun	3D Sun	2008	3D	OW3D	Ocean Wonderland 3D	2003	3D
AEK	Africa's Elephant Kingdom	1998		Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	
AfricAdv	African Adventure 3D	2007	3D	Pulse	Pulse: A Stomp Odyssey	2002	
AIA3D	Adventures in Animation 3D	2004	3D	RATW	Ride Around the World	2006	
AIW	Alice in Wonderland	2010	3D	Rheged	Rheged: The Lost Kingdom	2000	
AJ	Amazing Journeys	1999		Roar	Roar: Lions of the Kalahari	2003	
Alamo	Alamo: The Price of Freedom	1988		RovMars	Roving Mars	2006	
ALBT	Australia: Land Beyond Time	2002		SAA	Shackleton's Antarctic Adventure	2001	
AlienAdv	Alien Adventure	1999	3D	SC	Storm Chasers	1995	
Alps	Alps: Giants of Nature, The	2007		SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	
Amazon	Amazon	1997		Sharks3D	Sharks 3D	2004	3D
Animalop	Animalopolis	2008	3D	SM3	Spider-Man 3: The IMAX Experience	2007	
Arabia3D	Arabia 3D	2010	3D	Solarmax	Solarmax	2000	
ATSOT	Across the Sea of Time	1995	3D	StarTrek	Star Trek: The IMAX Experience	2009	
Avatar	Avatar: An IMAX 3D Experience	2009	3D	STTM	Ski to the Max	2000	
Bears	Bears	2001		SU	Straight Up: Helicopters in Action	2002	
Beavers	Beavers	1988		SupeSpee	Super Speedway	1997	
Bugs	Bugs!	2003	3D	TBAA	To Be An Astronaut	1992	
CRA	Coral Reef Adventure	2003		ToFly	To Fly!	1976	
D&W3D	Dolphins & Whales 3D	2008	3D	U23D	U2 3D	2008	3D
DinoAliv	Dinosaurs Alive	2007	3D	UnderSea	Under The Sea 3D	2009	3D
Dolphins	Dolphins	2000		UWT3D	Ultimate Wave Tahiti 3D, The	2010	3D
DS3D	Deep Sea 3D	2006	3D	VanGogh	Van Gogh: Brush with Genius	2009	
Everest	Everest	1998		Vikings	Vikings	2004	
Extreme	Extreme	1999		VOTDS	Volcanoes of the Deep Sea	2003	
FightPil	Fighter Pilot: Operation Red Flag	2004		Vulcania	Vulcania	2002	
FMTTM	Fly Me to the Moon	2008	3D	WATE	Wild Australia: The Edge	1997	
FON	Forces of Nature	2004		Wildfire	Wildfire: Feel the Heat	1999	
FSOS	Four Seasons of Shiretoko	1988		WildOcea	Wild Ocean	2008	3D
GC	Grand Canyon: The Hidden Secrets	1985		Wolves	Wolves	1999	
GCA	Grand Canyon Adventure	2008	3D	WS3D	Wild Safari 3D	2005	3D
GP	Greatest Places, The	1998		ZionCany	Zion Canyon (aka TOTG)	1994	
GreatNor	Great North	2000					
Greece	Greece: Secrets of the Past	2006					
HCBTD	Hearst Castle: Building the Dream	1996					
HeartSon	Heartsong	1994					
HOTB	Hurricane on the Bayou	2006					
Hubble3D	Hubble 3D	2010	3D				
HumanBod	Human Body, The	2001					
India	India: Kingdom of the Tiger	2002					
ITD	Into the Deep	1994	3D				
JGWC	Jane Goodall's Wild Chimpanzees	2002					
JAC	Journey into Amazing Caves	2001					
JTM	Journey to Mecca	2009					
L&C	Lewis & Clark: Great Journey West	2002					
LivingSe	Living Sea, The	1994					
LOLL	Legend of Loch Lomond, The	2002					
LW	Lost Worlds: Life in the Balance	2001					
MagDes	Magnificent Desolation	2005	3D				
MOE	Mysteries of Egypt	1998					
MOF	Magic of Flight, The	1997					
MOTGL	Mysteries of the Great Lakes	2008					
MOTN	Mystery of the Nile	2005					
MTTM	Molecules to the MAX	2009					
Mummie3D	Mummies 3D	2008	3D				
Mummies	Mummies: Secrets of the Pharaohs	2007					
MysticInd	Mystic India	2005					
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D				
ND	Neelkanth Darshan	2005					
Niagara	Niagara: Miracles, Myths, and Magic	1987					
OM	Ocean Men	2001					

March 2010 Bookings Count

#	Film	#	Film	#	Film	#	Film
252	Avatar	4	Alps	2	LW	1	NASCAR
217	AIW	4	CRA	2	MOTN	1	ND
26	WildOcea	4	Dolphins	2	Niagara	1	OM
19	DinoAliv	4	HOTB	2	Roar	1	Ozarks
16	D&W3D	4	HumanBod	2	ToFly	1	Pulse
14	Animalop	4	MysticInd	2	VOTDS	1	Rheged
14	UWT3D	4	UnderSea	1	3DSun	1	RovMars
11	Arabia3D	3	AfricAdv	1	AEK	1	SC
11	SeaMonst	3	Amazon	1	AIA3D	1	SM3
11	Sharks3D	3	Everest	1	AJ	1	Solarmax
10	Bugs	3	GC	1	Alamo	1	StarTrek
9	FightPil	3	MOF	1	ALBT	1	STTM
9	L&C	3	MTTM	1	AlienAdv	1	SU
9	MOTGL	3	RATW	1	ATSOT	1	SupeSpee
8	FMTTM	3	SAA	1	Beavers	1	TBAA
8	JTM	3	U23D	1	DS3D	1	Vikings
8	Mummie3D	3	WS3D	1	FSOS	1	Vulcania
7	GCA	2	Bears	1	GreatNor	1	WATE
7	VanGogh	2	Extreme	1	HCBTD	1	Wildfire
6	FON	2	GP	1	HeartSon	1	Wolves
6	MOE	2	Greece	1	India	1	ZionCany
6	Mummies	2	ITD	1	JGWC		
5	Hubble3D	2	JAC	1	LOLL		
5	OW3D	2	LivingSe	1	MagDes		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

<p>3D Entertainment Ltd. 3DEL Ibex House 61-65 Baker Street Weybridge, Surrey KT13 6AH UNITED KINGDOM Tel: +44 20-7681-2357 Fax: +44 20-7681-2357 www.3defilms.com</p> <p>Academy of Motion Picture Arts and Sciences 8949 Wilshire Boulevard Beverly Hills, CA 90211-1972 USA Tel: 310-247-3000 www.oscars.org</p> <p>Adler Planetarium and Astronomy Museum 1300 South Lake Shore Drive Chicago, IL 60605 USA www.adlerplanetarium.org</p> <p>Altitude Films/Atlantic Productions Brook Green House 4 Rowan Road London, W6 7DU UNITED KINGDOM Tel: +44 20 8735 9300 Fax: +44 20 8735 9333 www.altitudefilms.co.uk</p> <p>AMC Entertainment Inc. 920 Main St. Kansas City, MO 64105-2017 USA Tel: 816-221-4000 Fax: 816-480-4617 www.amctheatres.com/</p> <p>Animallogic Building 54/FSA #19, Fox Studios Australia 28 Driver Ave. Moore Park, NSW 2021 AUSTRALIA Tel: +61-2-9383-4800 Fax: +61-2-9383-4801 www.animallogic.com</p> <p>BFI IMAX Theater 1 Charlie Chaplin Walk London, SE1 8XR UNITED KINGDOM Tel: +44-20-7902 1210 Fax: +44-20-7902 1212 www.bfi.org.uk/whatson/bfi_imax</p> <p>BIG & Digital B&D 2423 Tradition Circle Louisville, KY 40245 USA Tel: 502-212-1559 http://biganddigital.com/</p> <p>Big Films, Inc. BFI 1066 Boucher Crescent Manotick, ON K4M 1B3 CANADA Tel: 613-692-9856 Fax: 613-692-9857 www.bigfilms.ca</p> <p>Blaze Digital Cinema Works 1771 Post Road East, #164 Westport, CT 06880 USA Tel: 203-292-5745 Fax: 203-404-4998 http://blazedigitalcinema.com/</p> <p>Blue Man Productions 599 Broadway, 5th Floor New York, NY 10012 USA Tel: 212-226-6366 Fax: 212-226-6609 www.bluelman.com/</p> <p>Camera Lucida Productions 67 Avenue de la Republique Paris, 75011 FRANCE Tel: 33-1-49 29 51 90 www.camer lucida.fr/</p>	<p>China Film Group 25 Xin Wai Street Beijing, 100088 CHINA Tel: +86 010 6225 4488 Fax: +86-10-6225-1044 www.chinafilm.com/</p> <p>Cincinnati Museum Center 1301 Western Avenue Cincinnati, OH 45203-1127 USA Tel: 513-287-7014 Fax: 513-287-7079 www.cincymuseum.org</p> <p>Cinema Group, Inc. CGI 464 S. Ranch Drive Alpine, UT 84004 USA Tel: 801-772-0860</p> <p>Cinemark Holdings, Inc. 3900 Dallas Parkway South, Suite 500 Plano, TX 75093 USA Tel: 972-665-1000 www.cinemark.com</p> <p>Cosmic Picture 270 Lafayette Street Suite 1201 New York, New York 10012 USA Tel: 212-965-9960 Fax: 212-965-5257</p> <p>Destination Cinema, Inc. 4155 Harrison Boulevard, Ste 210 Ogden, UT 84403 USA Tel: 801-392-2001 Fax: 801-392-6703 www.destinationcinema.com</p> <p>Diatrib Pictures 71 Barber Greene Rd Toronto, ON M3C2A2 CANADA Tel: 416-445-0544 Fax: 416-445-2894 www.diatribepictures.com/</p> <p>DKP/70 MM Inc. 3003 Exposition Blvd Santa Monica, CA 90404 USA Tel: 310-255-5500 Fax: 310-204-3765</p> <p>Dow Jones Canada 145 King Street West, Ste 730 Toronto, ON M5H 1J8 CANADA Tel: 416-306-2031</p> <p>DreamWorks Animation 100 Universal Plaza Universal City, CA 91608 USA Tel: 818-733-7000 Fax: 818-733-9918 www.dreamworks.com/</p> <p>Evans & Sutherland 770 Komars Drive Salt Lake City, UT 84108-1229 USA Tel: 801-588-1000 Fax: 801-588-4500 www.es.com</p> <p>Figueras Seating USA 1908 NW 84th Avenue Miami, FL 33126 USA Tel: 786-331-9433 Fax: 786-331-9434 www.Figueras-usa.com</p> <p>Filmix International FI C/ Miguel Hernández, 81-87 Distrito Económico Hospitalet de llobregat Barcelona, 08908 SPAIN Tel: +34 93 336 85 55 http://filmix.com</p>	<p>Foxfire Interactive Corporation 500 East Washington St, Suite 30 North Attleboro, MA 02760 USA Tel: 508-699-6650 Fax: 508-699-6651 www.foxfireinteractive.com</p> <p>Giant Screen Cinema Association 750 Meadow Cliff Drive St. Charles, MO 63303-1512 USA Tel: 636-244-0947 Fax: 636-244-1380 www.giantscreencinema.com</p> <p>Giant Screen Films GSF 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.gsfilms.com</p> <p>Global Immersion The Barn, Hurstwood Grange Hurstwood Lane, Haywards Heath West Sussex, RH17 7QX UNITED KINGDOM Tel: +44 845 0 456225 www.globalimmersion.com/</p> <p>Graphic Films Corporation 3341 Cahuenga Boulevard West Hollywood, CA 90068 USA Tel: 323-851-4100 Fax: 323-851-4103 www.graphicfilms.com</p> <p>Houston Museum of Natural Science HMNS 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-639-4600 Fax: 713-523-4125 www.hmns.org</p> <p>Huayl Bros. Media Corporation Ltd. Loutai Duan, Wenyu River Tianzhu, Shunyi Beijing, 101312 CHINA Tel: +86 10 6457 0490 Fax: +86 10 6457 1299</p> <p>Imax Corporation IMAX 2525 Speakman Drive Mississauga, ON L5K 1B1 CANADA Tel: 905-403-6500 Fax: 905-403-6450 www.imax.com</p> <p>IMAX Theatre at The Bridge 6081 Center Drive, Ste 201 Los Angeles, CA 90045 USA Tel: 310-568-2424 Fax: 310-568-0570 www.thebridgecinema.com/imax/imax.asp</p> <p>Inland Sea Productions 1600 Genessee, Ste 644 Kansas City, MO 64102 USA Tel: 816-221-9924 Fax: 816-221-4978</p> <p>International 3D Society 1801 Century Park East, Ste 1040 Century City, CA 90067 USA Tel: 310-203-9733 www.international3dsociety.com</p> <p>International Planetarium Society 317 Flanagan Hall East Carolina University Greenville, NC 27858 USA Tel: 252-328-9365 Fax: 252-328-9371 www.ips-planetarium.org</p>	<p>Jackson Hole Wildlife Film Festival PO Box 3940, 125 East Pearl St. Jackson Hole, WY 83001 USA Tel: 307-733-7016 Fax: 307-733-7376 www.jhffestival.org</p> <p>Jordy Klein Film and Video 10197 S.E. 144th Place Summerfield, FL 34491 USA Tel: 352-288-3999</p> <p>Jupiter 9 Productions, Inc. 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SHORTS

Avatar ends IMAX run with \$211M

With the opening of *Alice In Wonderland* on March 5, Twentieth Century Fox's *Avatar* ended its run in IMAX theaters, having grossed more than \$211 million on 178 domestic and 84 international screens and more than \$2.6 billion on tens of thousands of conventional 3D and 2D screens around the world. It is the highest-grossing film ever, as well as the highest grossing film in North America, where it had earned over \$712 million by the time *Alice* opened, breaking the records held by director James Cameron's previous feature, *Titanic*.

According to an Imax Corporation press release, international theaters performed particularly well, with the Nescafé IMAX Theatre in Moscow grossing more than \$3 million, and the BFI IMAX Theatre in London taking in \$2.3 million. Many other theaters in Europe and Asia grossed more than \$1 million each.

Avatar will continue to run on more than 2,000 conventional screens into March, even though most of the 3D screens and all of the IMAX screens have switched to *Alice in Wonderland*. A handful of IMAX theaters that were blocked from getting *Avatar* in the first run will start playing it in coming weeks.

On March 7, two days after *Alice* opened, *Avatar* won three Academy Awards, for Art Direction, Cinematography, and Visual Effects, out of the nine for which it had been nominated.

Alice beats Avatar's opening

Tim Burton's *Alice In Wonderland*, from Walt Disney Pictures, grossed \$12.1 million in 188 domestic IMAX screens on its opening weekend, handily beating the record of \$9.5 million set by *Avatar* less than three months earlier on ten fewer screens. *Alice*'s international opening of \$3.1 million didn't top the \$4.1 million James Cameron's film took in on 58 IMAX screens, five more than Burton's film had.

In conventional theaters *Alice* grossed \$116.1 million domestically on 7,400 screens in 3,728 theaters, and it took in another \$94 million overseas. Domestical-

ly, the IMAX houses accounted for 10.4% of the gross from 2.5% of the screens.

According to Box Office Mojo, 70% of the domestic gross came from 3D screens, topping the \$55 million *Avatar* took in from 3D sales in its opening weekend. Box Office Mojo estimates that the premiums for 3D and IMAX added \$22 million to *Alice*'s opening weekend.

Avatar, Under Sea win 3D awards



Warner Bros.' Cary Silvera

James Cameron's *Avatar* and Howard Hall's *Under the Sea 3D* won awards in the International 3D Society's first 3D Honors Awards ceremony for "outstanding stereoscopic 3D achievements in motion pictures," held in Hollywood in February. *Avatar* won prizes in seven of the eleven categories, including Best Live Action Stereography, best 3D Character, and Best Live-Action 3D Feature.

Under the Sea 3D, from Imax Corporation and Warner Bros. Pictures, won in the Best 3D Documentary category. Warner's Cary Silvera accepted the award on behalf of director/producer team Howard and Michele Hall.

The newly formed International 3D Society is dedicated to "advanc[ing] the arts and sciences of 3D technologies and content through educational initiatives." www.international3dsociety.com.

Parts of Tron will be in taller ratio

According to Slashfilm.com and an MTV.com interview with director Joseph Kosinski, five sequences in the IMAX edition of Disney's *Tron Legacy*, premiering in December, will switch from the 2.35 "scope" ratio to a taller 1.78 ratio, to fill the screens of the IMAX digital and MPX theaters. The move mimics the expansion of the image for certain scenes in *The Dark Knight* that were shot on 15/70 film with IMAX cameras, although *Tron* was captured digitally.

The expanded scenes will not fill the screen height of classic IMAX film theaters with 1.33-ratio screens, about 70 of which are in multiplexes worldwide.

DLP chip wins tech Oscar

The Academy of Motion Picture Arts and Sciences has awarded the 2009 Scientific and Engineering Award to Texas Instruments for its DLP Cinema projectors. The Academy Plaque recognized the system's "precise, DCI-compliant colors, superior contrast ratios, and the light output necessary to illuminate the largest auditoriums," and was presented to four men responsible for the system in a ceremony in California on Feb. 22.

The DLP chip is used in projectors made by Christie, Barco, and NEC. The IMAX digital projection system is based on Christie DLP projectors.

Bournemouth mess continues

The ill-fated Bournemouth IMAX Theatre controversy continues to roil. As we have reported previously, the IMAX theater in the British seaside resort has been reviled since before it opened, years behind schedule, in 2002. After struggling financially for a few years, it was closed by its Irish developer in 2005 and has remained unused since. The rest of the building, once voted the second-ugliest in Britain, is empty except for three restaurants.

The local city council has spent £5 million (US\$7.5 million) to acquire the "head lease" to the property, and planned to spend another £2.5 million (\$3.75 million) to demolish it. However, Belfast-

(see SHORTS on page 16)